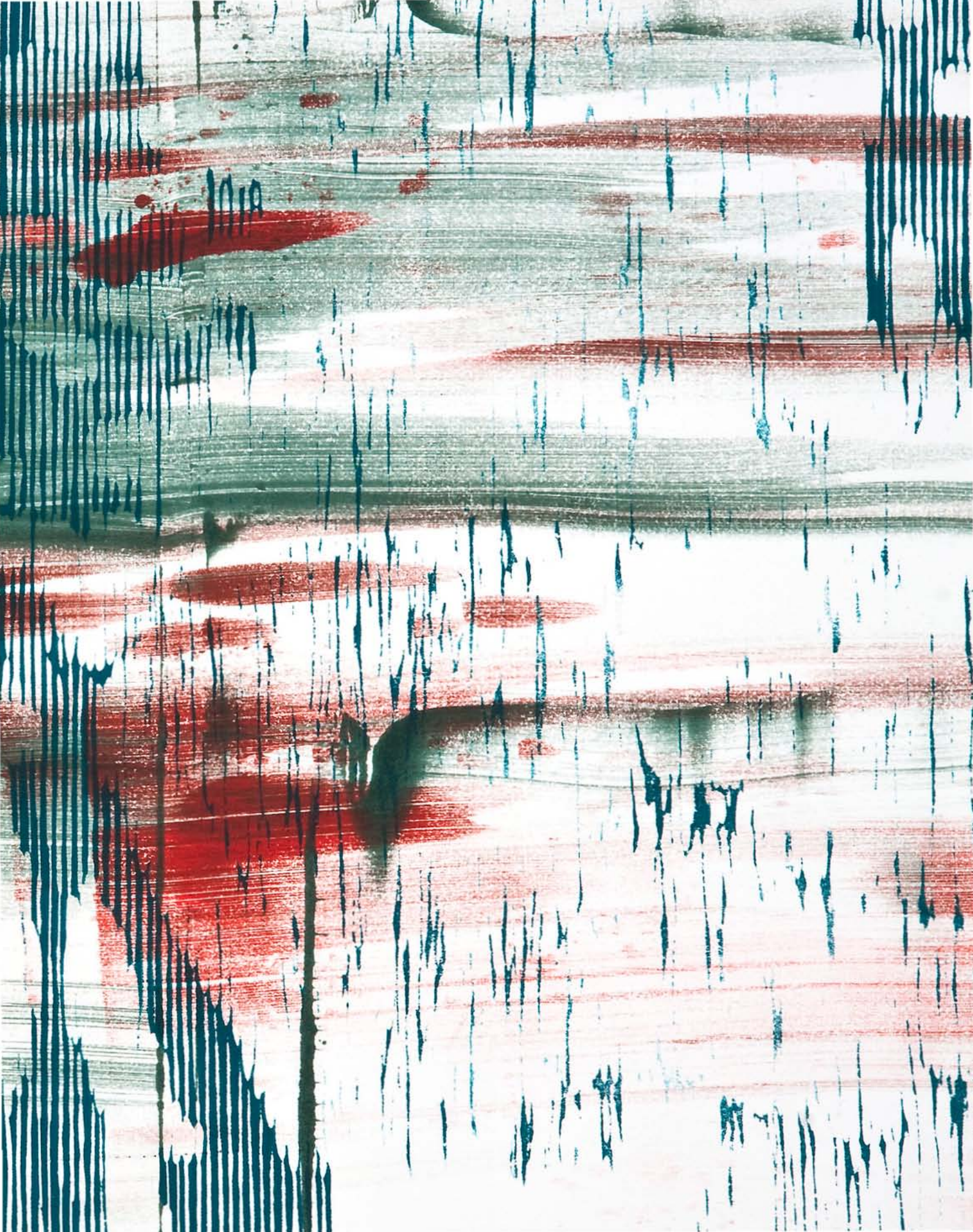


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University of Cape Town

Further Fictions in Print

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NRMNAT002

Documentation and commentary on the body of practical work submitted for the degree of Master of Fine Art.

Faculty of the Humanities
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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree.
It is my own work. Each significant contribution to, and quotation in, this dissertation from the work,
or works, of other people has been attributed, and has been cited and referenced.

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University of Cape Town

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Photography implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding which starts from not accepting the world as it looks ...

Sontag (1978) *On Photography*, p23

He spoke flatly,

"I see."

The world, that understandable and lawful world, was slipping away.

Golding (1954) *Lord of the Flies*, p113

Kurtz discoursed. A voice! A voice! It rang deep to the very last.
(Conrad 1988: 98)

It is through discourse, Simon's discourse with the sow's head in *Lord of the Flies* and Marlow's narration of his experiences in *Heart of Darkness*, that invisible aspects of the stories are revealed to the reader. Within the textual discussion of this creative body of work I have articulated some of the ideas and considerations that have taken place over the course of completing the project. I have had to grapple with what Kentridge (2010) calls the "primacy of the image" because my choice of media and images came first, propelled from ideas that had settled like sediment in my unconscious, put there by experiences of screen culture, novels, many films and the process of making the prints. In this text, discoursing has been a task of tunneling into this sediment. I consider these chapters as four discussions of my work.

Situating the reader in the current environment of screen technology, chapter one, 'Technologies', outlines the nature of what I refer to as screen culture and the impact of simulated reality on our conceptions of the visual as a tool for presenting abstract data. I explain the choice of print as a medium for my works in relation to the succession of analogue to digital translations inherent in technological developments. Katsutoshi Yuasa, Vija Celmins and Christina Baumgartner are three artists that use the medium of woodcut print to interrogate the nature of the photographic image.

Chapter two, 'Sources', introduces the idea of the jungle as the metaphorical image-screen, a complex signifier of the inner dialogue between Bakhtin's "official" and "unofficial" consciousness in Joseph Conrad's *Heart of Darkness*. The print sequences *I'm still only in Saigon* (2010), *I love the smell of Napalm* (2011) and *Beyond the Pale* (2011) are discussed in relation to a close reading of *Heart of Darkness*, William Golding's novel *Lord*

of the Flies and Francis Coppola's film *Apocalypse Now*. Common to all my sources is a self-conscious criticism of the stability of moral and cultural codes in an alien environment.

The discussion in Chapter three, 'Play. Pause. Rewind', focuses on the nature of a stilled image derived from a cinematic sequence. This is further explored in a consideration of the work of John Baldessari and Fiona Tan. I relate the cinematic image and woodcut print as media of mechanical reproduction to the theories of Walter Benjamin (1936) who refers to cinema's mode of reception as one of "distracted contemplation." I discuss *Kent State* (1970), a screenprint by Richard Hamilton, and elaborate on Frey's conception of the cinematic still as an "abstracted condensation" (Frey 1991: 54) of a narrative.

In Chapter four 'Translations' I consider the regenerative nature of translation. I consider the ways that translating an image through visual mediums becomes a transformative system that can reflect on the nature of illusionary media. I consider the works and processes of Chuck Close, Dan Hays and Sigmar Polke in relation to this conception of translation, which is particularly influenced by William Kentridge's (2010) notion of analogue memory and Benjamin's discussion in the *Task of the Translator* (1923). Kentridge advocates the productivity of the failures of memory, which I have interpreted as a particular type of human subjectivity (Kentridge 2010: online).

My project is situated quite particularly within the discipline of print. Within the text itself, wherever possible I have referred to the processes and explained the terms specific to the medium. For more thorough definitions, a glossary of print terms mentioned in the text is included, which is taken directly from Paul Coldwell's book *Printmaking: A Contemporary Perspective* (2010).

There was a gray place, an impression of fine screens shifting, moiré, degrees of half tone generated by a very simple graphic program. There was a long hold on a view through chain link, gulls frozen above dark water. There were voices. There was a plain of black mirror, that tilted, and he was quicksilver, a bead of mercury, skittering down, striking the angles of an invisible maze, fragmenting, flowing together, sliding again...

(Gibson 1995: 290)

William Gibson's cult classic novel *Neuromancer*, first published in 1984, conceived an entire genre of literature, film and art fueled by his 'cool' street rhetoric of an apocalyptic future wired to an almost tangible, virtual universe. Heralded as a seer by some analysts, Gibson invented the idea of cyberspace as the "consensual hallucination" of "clusters and constellations of data" (Gibson 1995: 11-12). The advent of the electronic age in the 1940s, hot on the heels of photography (1840s) and cinema (1890s), has radically shifted what Vivian Sobchack calls the embodied experience of cinema (Sobchack 1994: 136). Sobchack has identified electronic technology as a disembodied experience characterised by surface and virtuality (Sobchack 1994: 137). Working within a culture already saturated with fears of complete absorption into simulation, as first posited by the French theorist Debord (1983) and later Baudrillard (1994), I was determined to work in a way that afforded me the arguably illusory ability to step momentarily outside the torrential rush of electronic simulation.

Within photographic discourse there has already been considerable discussion of the version of reality engendered by a photograph. From its earliest development, the photographic image has existed in a bifurcated understanding: as an objective instrument of scientific truth and also as a particular interpretive, subjective framing of vision - an idea that was later theorised most memorably by Walter Benjamin in *A Little History*

of *Photography* (1999) and Roland Barthes in *Mythologies* (1972) and *Camera Lucida* (1981).

Sobchack points out that the fundamental difference between photography and cinema is that where photography has something to do with loss, past-ness and death cinema is to do with life and the accumulation of experience. The moving picture is a representation of a "coming into being" (Sobchack 1994: 132). Cinema is "semiotically engaged in experience" while photography is concerned with a type of "mechanical objectification" (Sobchack 1994: 133). It is this experiential nature of film-based cinema that has shaped our understanding of the electronic moving image (television). Kevin Robbins notes in an in-depth look at the function of the image in this era of 'screen technology':

The proliferation of screen culture is now routinely associated with projections about the coming into being of a new order of simulated reality.

(Robbins 1996: 3)

Screens appear to be the technological innovations that let us view and engage in the embodied semiotic experience that cinema's imitation of visual perception engenders (Sobchack 1994: 133) - what Robbins calls "simulated reality." This simulated reality is being reshaped yet again by the advent of digital technology. For some time now screen technology has been readily available within the consumer market. The digital revolution has renewed an expansion of equipment into the home, replacing video tape with DVDs and Blu-Ray. Older cathode ray tube TVs are being replaced with plasma screens, projectors and 3D monitors. Computer monitors have also embraced the digital and become portable (iPads) with screens able to display millions of colours. Cinema and TV have been included into everyday life in a revolutionary way that could be compared to the sudden dissemination of knowledge via the printed book during the sixteenth century. What this visual revolution has afforded is a closer relationship with

the particular illusionary technologies of cinema and its modes of sight. These can be identified as movement, montage, the collapsing of real time and, of particular interest to me, the cropping and angling of reality through the frame of the screen¹.

Mulvey has recognised cinema as an advanced representation system that informs the way:

the unconscious (formed by the dominant order) structures ways of seeing and pleasure in looking (Mulvey 1975: 59).

She has applied psychoanalytic theory to an investigation of the ways audiences enjoy looking at cinema in order to expose the active/male and passive/female dualities of the gaze (Mulvey 1975: 62). She unpicks the mechanisms by which cinema and narrative reproduce “so-called natural conditions of human perception” (Mulvey 1975: 64) to reveal the way that pleasure in looking (scopophilia) is governed by a sympathetic adoption of the active male gaze of the camera. Cinema enables the temporary loss of a viewer’s ego in favour of a voyeuristic fantasy that “unwinds magically, indifferent to the presence of the audience” (Mulvey 1975: 61-62). The gaze of the camera is characterised as an “active point of view” (Mulvey 1981: 124) and has come to dominate our visual technologies.

While cinematic structures of looking have shaped the way we perceive the world, the digital era has also begun to shift perceptions of reality in another way. Digital simulation technologies enable the representation of objects and events from viewpoints inaccessible to the empirical gaze. Scientists can now ‘see’ the interior of a dying star or nuclear explosion (Robbins 1996: 155). Architects and engineers can ‘see’ the corridors of buildings and machinery as yet unrealised in a material form thanks to the development of 3D modeling software.

Robbins identifies this feature of screen culture as expanding the power of rationality in

the field of vision (Robbins 1996: 4). He identifies new technologies as changing the observational nature of vision by the fact that sight can now include what has previously been considered ‘invisible’ or beyond the human gaze. The visual has become a tool for presenting abstracted data and concepts (Robbins 1996: 156). Simulation has revealed that an image no longer represents an object but reveals it, “signals it as a double reality of its presence” - one that can be experimented and interacted with in ways beyond the confines of our physical limitations (Robbins 1996: 156).

This move into a more conceptual and theoretical employment of the visual also loosens the bond between the image and its material referent. Images produced solely in the digital realm remain immaterial and ephemeral until printed. This contrasts with photographic film’s relation to the analogue world as the chemical trace of light reflected by a material object – what Barthes calls its “certificate of presence past” (Barthes 1981: 5-7). Digital images derive an autonomous existence in data-space as a set of information in a computer (Robbins 1996: 42).

William Mitchell (1992) has taken these physical differences between digital and photographic images as the cornerstone of his investigation. The fact that the two mediums are so different in physical characteristics has led Mitchell to conclude that they are also perceived differently. His argument has been contested by Lev Manovich (1995) who, like Mitchell, recognises the fundamental physical differences between the two media but demonstrates that digital technologies reinforce analogue modes of representation. In particular, he argues that the computer interface is becoming increasingly modeled on cinematic terminology despite the fact that the technology of film-making will disappear with the advent of digital high-definition recording and the virtual camera of computer graphics (which can simulate sets and even actors). He lists a number of software systems and computer games that perpetuate

1. The multiple definition of screen is something my project revisits. For the purposes of the discussion in this chapter I refer to ‘screen’ as a display, what the Oxford English Dictionary defines as “an upright surface for display.”

the terminology of “director,” “cutting,” “montage,” “camera angles,” “sets” and “characters” (Manovich 1995: 241-242). He also remarks on the increasingly fetishistic status of classic cinema, which becomes the content of each new wave of digital technology in dozens of classic Hollywood films re-released each year (Manovich 1995: 242). The ‘look’ of film has also become increasingly fetishised in the digital era. The overwhelming crispness of digitally generated images with resolutions far superior to film has meant that in contemporary animation and special effects, the digital components need to be degraded in order to match the imperfection of film’s graininess (Manovich 1995: 246-248).

Manovich is particularly critical of Mitchell’s claims that analogue film contains definite amounts of information and, unlike the digital, degrades when transmitted or copied because its “discrete status cannot be replicated precisely” (Mitchell 1992: 6). Manovich regards this as overly concerned with the theory of the medium and not with its practical application. The idea that digital images are infinitely reproducible without loss of quality is contradicted by lossy compression – a defining feature of storing, manipulating and transmitting digital images. A single digital image consists of millions of pixels that comprise a data file much bigger than text files. Lossy compression compromises between image quality and file size. Smaller file sizes make visible the artifacts introduced by deleting information such as the square pixel dot, commonly referred to as pixilation in images. Even with the increase in faster networks and cheaper data storage, lossy compression has continued to define the representation of digital visual information. (Manovich 1995: 243)

[W]hile in theory digital technology entails the flawless replication of data, its actual use in contemporary society is characterized by the loss of data, degradation and noise; the noise which is even stronger than that of traditional photography.
(Manovich 1995: 243)

In the realm of screen culture, images and simulations are recorded as a set of mathematical information – a matrix of data. The binary code of computation that renders the image on a screen has brought the image into a new relationship with matrix and data. Langerman (2010) discusses digitalization as transforming the familiar into a set of data that is then reconstructed and reinterpreted into an image. In this new realm of imaging technology, there evolves a complex push and pull between the digital code and its analogue, material referent.

Film maintains an analogue relationship to the real in that the images it captures are chemically inscribed onto the medium. Both of the two films from which I have drawn my source material, *Apocalypse Now* (1979) and *Lord of the Flies* (1963), were shot on film and only recently underwent a digitizing process to be made compatible with contemporary home DVD players.

The push-pull between the digital and the analogue is a constant cycle in my process of creating relief prints. I view the films on a cathode-ray screen (common to pre-digital plasma screen technology) and then photograph the screen pauses using a small Canon digital camera mounted on a tripod. The digital photographs of the analogue screen are then sent through post-production in Photoshop and photocopied to the desired scale so as to facilitate their solvent transfer onto the woodblock. Thus, the data in the digital photograph of an analogue film finds its way onto the woodblock matrix in a series of analogue-to-digital translations. The process reveals the particular half-tone matrix of the cathode-ray screen (magnified by several degrees) on the woodblock. This ‘dot-screen’ syntax begins to function ambiguously as a kind of visual noise. Perhaps it is the lossy compression artifact of the system of magnification that I use, or the green noise of the analogue cathode-ray screen referent, or a kind of visual reference to the data-image relationship of digital technology.

Woodcut printing is a method of relief printing that uses wood as the printing element –



Katsutoshi Yuasa
*A Place where there
is no redemption
and no apocalypse*
1
2008
Lithographic ink
woodcut on Laurier
100% cotton fine
art paper
1630 x 1200 mm
Edition of 5

the material upon which a design is created for the purpose of making an impression. The uncarved areas of the wood are inked with a roller while the cut or incised areas are recessed and remain un-

inked. The uncarved areas become “charged with ink” (Langerman 2010), and when run through the pressure of a press they reveal an impression of the inked surface as an image on paper (Tyler 1987:

Katsutoshi Yuasa
 Echoes
 2008
 Lithographic ink
 woodcut on BFK
 Rives 100% cotton
 fine art paper
 1220 x 2440 mm
 Edition of 5



420, 421, 425; see Glossary).

The process of translating the cinematic image onto the woodblock has seen a shift of the image from the digital, in which data provides an underlying matrix or scaffold for the image, to the analogue, in which the woodblock provides the matrix for the resulting printed image². Here the cut mark describes the scaffold of the new image. The subtractive cutting method that I employ, cutting away the graphic dot-screen mark revealed in the magnified cinematic image, begins to describe form anew on the woodblock matrix. In the process of translating the cinematic image, a new accent is given to the way light defines form. Form is described by the way a cathode-ray screen uses light to define an image. This 'syntax' of the screened image is preserved in the woodblock matrix.

The renewed interest in the use of woodcut printing among contemporary artists provides some examples of ways in which the embodied gaze of the camera is interrogated by the woodcut medium. Katsutoshi Yuasa uses woodcut to reinterpret photographs because of what he has identified as a particular dissatisfaction with photography. He claims that photography cannot seem to preserve the "vague atmosphere" or "personal emotions" that he intends the image to embody. His frustration is one that echoes Victor

Burgin's observation that to look at a photograph is to become frustrated: we cannot access the reality that a photograph represents despite the pleasure that looking affords us, because the gaze is one that belongs to the camera (Burgin 1982: 152). This frustration with the authority of the gaze as directed by the camera is one that Yuasa has addressed by conceptualising the woodcut as a means of recording light by the act of the hand cutting into wood – rather than the chemical reaction of light on film – so reclaiming the gaze as one that belongs to the artist. He finds this process a more successful way of developing what he calls a "subjective perception" of the world by the artist, countering the "objective fiction" of the camera's gaze (Yuasa 2008: online). Yuasa's subtle cutting of the woodblock traces a delicate illusion of tone. His works are large in scale, enabling a coherent reading of the images only at a distance. Approached close-up, the coherence dissolves into abstract mark-making (Coldwell 2010: 50). As he translates the image into woodcut, Yuasa recognizes that its representation moves away from the original monochromatic photographic source to the point that it becomes neither a reality nor a fiction (Yuasa 2008: online).

Vija Celmins takes the photograph itself as the subject of her prints. She discusses her artistic method as one of crawling over a photograph

2. The technology of the woodblock is defined as analogue because of the direct relationship between printed image and woodblock matrix. The print is derived directly from the inked surface of the block without recourse to a reconstitution of either block or print in terms of numerical coding.

like an ant and then documenting that crawling on another surface. In this way Celmins feels she can participate in seeing how the image is made through the process of re-describing it. (Sollins 2003: 162). Celmins claims that her choices of images have no symbolic meaning, "These images just float through from my life." (Sollins 2003: 168). For her, the interest in them becomes distilled through the time-consuming task of her chosen system of production, which favours labour-intensive workmanship in drawing, painting and print techniques. This working of images onto a new surface generates a double awareness of the source image and the hand-made nature of its reincarnation, so that the image becomes a "ghost of something remembered" (Sollins 2003: 168). The transient nature of the photographic content in works like *Untitled (Web 2)* (2001) and *Ocean Surface Woodcut* (1992) is given a conflicting gravity by their months-long reworking in mezzotint and wood engraving. In *Ocean Surface Woodcut*, the image takes on a third aspect in that it can contain

a sense of movement and yet be as "solid as a rock" (Sollins 2003: 172). Celmin's faithfulness to the photographic source gives the image a unified surface despite the conflicting characteristics of its material reincarnation.

Like Celmins, Christine Baumgartner also uses the medium of woodcut to still movement, but while Celmins' practice could be read as meditative, Baumgartner's appears to be a protest against the speed at which the world is operating. Jeremy Lewison (2008) identifies the process of codification in Baumgartner's work as linked to a secrecy essential for survival in Communist East Germany, where Baumgartner spent her childhood. Vacancy and detachment are two themes in her work that he ascribes to a trend in German art, counter to Expressionism, as a form of self-preservation. To detach oneself emotionally is to protect oneself from volunteering information that could render one vulnerable (Lewison 2008: 9). Rather than emotionally charged subject matter, Baumgartner imbues seemingly mundane images



Vija Celmins
Ocean Surface
 Woodcut
 1992
 Woodcut
 Paper size:
 500 x 400 mm
 Image size:
 225 x 305 mm

Christiane
Baumgartner
Allee I
2008
Diptych woodcut on
Kozo Paper
1420 x 1810 mm
Printed by the artist,
Leipzig.



gleaned from surveillance video recordings with monumental gravity and menace by translating them into large scale woodcuts. As with Yuasa, this scale renders the images difficult to read. Up close they dissolve into the regulated patterns of horizontal lines that Baumgartner uses to describe the screen syntax, but from afar they coalesce to reveal the eerie beauty of her particular coded gaze.

In accordance with Baumgartner's interest in stilling the moving image as a form of protest against the speed at which a networked world operates and impacts globally (Lewison 2008: 9), my decision to use relief printing to interrogate the cinematic image has been an attempt to stand still amidst the whirl of cinematic simulation in order to get closer to these images. Screen culture, as Robbins

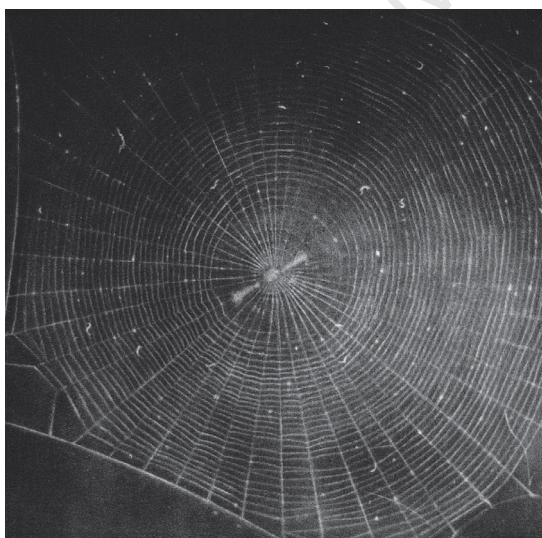
refers to it, advances the labyrinth of resemblances of the real: analogue referents become replaced by a virtual coding of objects and events. The choice of woodcut as a medium for these images was an intuitive impulse based on the desire to develop a physical, material reality for these ethereal, light-based cinematic visions on screen. Carving the magnified images into a compressed wood substrate (I use supawood³ for my blocks, both for its affordability and lack of wood grain) has ensured me many hours of laboured reflection on these images. It has become a fantasy of thought that this process of carving has allowed me to get *inside* these pictures. Celmins has suggested that when one gets very close to an image one can see how it is made (Sollins 2003: 162). Through this process, the touch of the hand is returned to these images

3. Supawood is a composite board comprising fine wood fibres coated in synthetic resin consolidated under high heat and pressure.

in a particular way, which Coldwell (2010) has referred to as the “individuating mark” of the artist. Yuasa has observed that the subjective working of an image in woodcut by an artist renders the resultant image a type of objective fiction. I have extended this fiction of the cinematic image through the process of printing in my project, which sees not only the multiple layering of the woodblock matrices but also the addition of a monotype print process (see Glossary).

The inclusion of the monotype print in this process means that, unlike Celmins, I have disrupted the re-presentation of the photographic source image with a gestural mark-making. The monotype print is characterized by an immediate, painterly mark. With brushes, rags and rollers I applied lithographic inks to an acrylic monotype plate that is run through the press to deliver one impression. Later, I experimented with a screen-printing squeegee, wiping the ink across the monotype plate in thicker clusters. Unlike woodcut blocks, monotype prints cannot be repeated. The inclusion of the monotype and the layering of the woodcut blocks in my project are based on a desire to imbue the final print with a sense of the movement and montage characteristic of cross-fades in screen images. I have conceptualised this in particular as a

trait of translation, which I discuss in some depth in chapter 4 ‘Translations.’ Suffice it to say at this stage that my choice of processes has been a means of grappling with the logic of screen image technology, one which is characterised by what psychoanalytical film theory calls the authoritative gaze of the camera (Burgin 1982; Mulvey 1981 & 1975).



Vija Celmins
Untitled (Web 2)
 2001
 Mezzotint on
 Hahnemühle
 Copperplate Paper
 457 x 374 mm
 Edition of 50

In so far as he isolates the function of the screen and plays with it, man, in effect, knows how to play with the mask as that beyond which there is the gaze. The screen is here the locus of mediation.

(Lacan 1977: 107)

In the late nineteenth and early twentieth centuries, a riot of popular fact and fiction came to establish the Congo Basin, situated at the 'almost' impenetrable heart of the African continent, as the perfect screen upon which the European West could project its fears⁴. The accounts of the British explorer Henry Morton Stanley were to spark an enduringly influential idea of moral imperialism as well as the projection of colonisers' worst fears onto Africa (Elliot 2007:31-35). Chinua Achebe points out (in an essay he wrote for a catalogue of photographs by a European photographer in Africa) that European perceptions of Africa were to a large extent invested in inventions in order to facilitate two historical events: the Atlantic slave trade and the colonial rule of Europe over Africa (Chinua 1998: 103).

Within the history of modernist literature, Joseph Conrad's novella *Heart of Darkness* (1902) has been heralded as an early critique of such imperial ideologies, although this remains a contested notion⁵. Conrad's fiction, like Francis Coppola's film *Apocalypse Now* (1979) and William Golding's *Lord of the Flies* (1954), questions the stability of moral and cultural codes in an alien environment. My interest in these sources has been in their authors' self-reflexive attempts to reassess their sanctioned social discourses – what

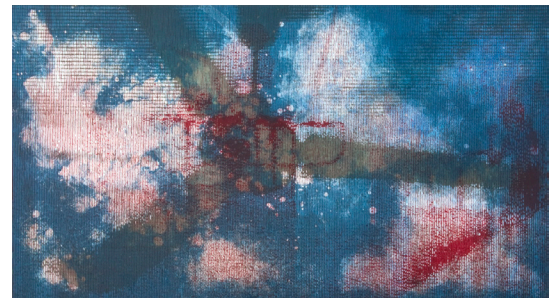
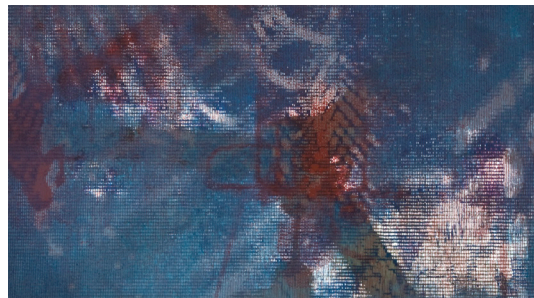
psychoanalysis has termed the violent gaze of the world. This gaze is mediated by what Lacan has termed an inner psychic screen between the gaze of the subject and this gaze of the world back at the subject (Furnari 2002; Lacan 1977; Thornham 1999).

In Conrad's novel I have often considered the landscape of the jungle through which his character, Marlow, progresses towards Kurtz as an external sublimation of Lacan's inner psychic screen. The jungle is described as silent, watchful, an "implacable force brooding over an inscrutable intention" (Conrad 1994:48-49). In his analysis of African discourse, Miller makes clear that 'Africa' is often referenced more as an absence than a presence. It is as though the cultural confrontation is so incomprehensible that the African subject is cut off from representation (Miller 1985:170). Miller reveals that Conrad's omission of any particular geographic references let the Congo be metaphorically transformed into a space without time – a primeval landscape (Miller 1985: 173). Does Conrad use his own experience of the jungle to manifest metaphorically the inexplicable nature of the African subject, or does the jungle emerge as the site on which he has projected his own inner psychic wrestling? I am tempted to believe the latter, as the whole tale is narrated from the perspective of Conrad's character, Marlow, and themed in the tone of a confession.

Marlow's monologue seems to resonate with Bakhtin's conception of the conscious/unconscious distinction as one characterised by an inner dialogue. Bakhtin postulates that whatever adheres

4. David Elliott sets out this argument particularly memorably in his essay 'Africa, Exhibitions and Fears of the Dark' in the catalogue for Africa Remix (2007), edited by Simon Njami and released by Jacana Media from Johannesburg.

5. Miller describes the novel as a self-conscious meditation on misunderstanding. It stands in its ambiguity as "neither colonialistic enough to be damnable nor ironic enough to be completely untainted by colonial bias" (Miller 1985: 170-171).



to social norms is expressed openly (official consciousness) but whatever is thought socially deviant is repressed (unofficial consciousness) into an “inner speech” between the conscious/unconscious modality (Stam 1989:4).

Coppola's film, *Apocalypse Now*, uses the same psychological plot device as Conrad's novel to engage the viewer in a cinematic journey interwoven with the specific trauma of a generation of militia fighting in the Southeast Asian conflict in Vietnam (Cowie 1989: 130). Coppola also chooses not to locate his tale within a geographic specificity and seems to side-step the ideology that brought the United States into the Vietnam War. Instead, like Conrad, Coppola conceives of the war in its metaphorical sense despite the employment of the particular sights and sounds of modern warfare. His frequent close-ups of Willard (the analogous Marlow) and Colonel Kurtz in his hide-out at the end of the river serve to underlie Coppola's interest in the abuse of power on a personal level within the large-scale theatre of war (Cowie 1989: 130-131).

Conrad's characterization of the jungle as a brooding force was of particular interest to me in the initial stages of developing my works. The first image I decided to work with was jungle foliage photographed from Coppola's film. This image is taken from the sequence when Willard and Cook venture into the undergrowth to harvest some mangos. The slow, voyeuristic panning shot of the vegetation hints at an invisible enemy. This contrasts directly with the previous sequence of Colonel Kilgore's helicopter strike. Under Kilgore's

governance, the brutal power of a military's modern weapons is shown to annihilate the jungle in a series of napalm explosions. But in this sequence, Willard is at the mercy of this jungle and the beasts (be they human or animal) within it.

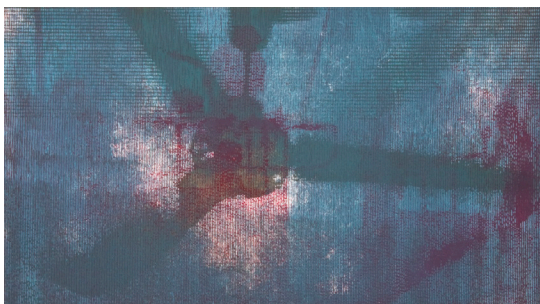
The series of works that I have called *I'm still only in Saigon* (2010) refers particularly to this encroachment of the jungle and its menace upon military rationale. According to a left-right reading logic, the sequence suggests a movement out of the confusion of the jungle into the logic of a military scene, but the physical path of the viewer out of the gallery space will have the sequence read as a return to the inarticulate, shadowy and, in the case of the last print, inverted interior of the jungle screen.

The sequence is dominated by the stilled blades of a ceiling fan. This image was derived from the spectral opening montage of *Apocalypse Now*, which begins with the view of helicopter gunships on the edge of a jungle that bursts into flames as Jim Morrison starts to sing *The End*⁶. The sequence finishes with the fading riffs of the song dissolving into the sound of rotary blades that eventually manifest visually as the rotating blades of a ceiling fan.

Golding's novel, *Lord of the Flies*, was also influenced by a war – his experiences of World War II. Like Coppola's story, Golding's novel lacks particular geographic referents and reflects his interest in a fiction that remarks metaphorically on the larger theatre of war. In Golding's novel the boys do not see the landscape as an overwhelming menace. Golding describes it as a tropical paradise,

6. A song by The Doors written by Jim Morrison and released in 1967.

Natasha Norman
I am still only in Saigon (series)
2010
each print is a woodcut and monotype print with lithographic inks on Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



an Eden. The fear of an invisible malevolence is initially a kind of serpent in the garden referred to as a “snake-thing” (Golding 1954: 46). This primal fear is initially used by Jack as a political tool to consolidate his tribal power. The presence of an unseen malevolent force external to the characters is subsequently exposed as a projection of the corrupt core of the human spirit.

Simon is the only witness to the true nature of the “beastie” on the island (Golding 1954: 46). His independent adventures into the jungle afford him the empirical knowledge that the feared “beast” is actually a dead parachutist still tethered to his chute. His later discourse with the Lord of the Flies (a sow’s head left as an offering to the “beast” by Jack’s hunters) reveals that the “beast” is “only us” – the boys themselves (Golding 1954: 111). Simon’s knowledge is intuitive and spiritual, as suggested by his hallucination with the dead sow’s head. It is revealing that Golding marks him as the first human victim on the island. He has featured in all of the cinematic stills I have used from Peter Brooke’s 1963 film adaptation. His inability to speak confidently and clearly in the boys’ assemblies contrasted with the clear unflinching stare that he directs to the viewer from within an action-crowded filmic sequence consistently attracted me to him as the place of stillness.

By comparison, Piggy is the voice of reason, the stalwart of Englishness. He is characterized by a concern for the good of the whole community and is the lone voice that resists the adoption of ‘savage’ standards in Jack’s tribe. Jack’s destructive charisma, which generates the circumstances of Simon’s death in the sea, is referenced in the work *Jack-O-Lantern* (2010). In my interpretation, the image is ambiguously cropped on the woodblock matrix so as to read abstractedly as a watery, shimmering surface characterised by a central light source. It was photographed from the sequence prior to Simon’s death in Peter Brooke’s film, in which Jack runs into the sea with a flaming torch.

Where Simon is the sacrifice, Piggy is the

scapegoat. His death unifies Jack’s tribe and initiates the hunt to kill Ralph. Ralph is rescued just in time by a naval officer who has been alerted to the boys’ presence by the flames engulfing the island as Jack’s tribe attempts to flush Ralph out of hiding. Jack’s burning of the island is the culmination of his self-destructive behavior. As Ian McEwan notes,

The boys set fire to their island paradise while their elders and betters have all but destroyed the planet (McEwan in Shaffer 2006: 58).

The triptych *I love the smell of Napalm* (2011) is a reference to this burning of the jungle that occurs in both Golding and Coppola’s works. The triptych alludes to a complex destructive urge that is a show of power to the point of self-destruction. The spiritual knowledge and intuition of Simon’s gaze stares out at the viewer ambiguously in the first work, only to become slowly dismantled and engulfed in the rest of the sequence. The title, *I love the smell of Napalm*, is a direct reference to the now iconic line of Colonel Kilgore after the ‘Flight of the Valkyries’ scene in *Apocalypse Now* in which Kilgore’s air force annihilate a Vietcong village at the mouth of the Kong River with a massive air strike.

“I love the smell of Napalm in the morning. Smells like: victory. One day this war is gonna end...”
(Coppola 1999; 1979)

Coppola seems to weigh the lunacy of commanders like Kilgore against Kurtz’s men stripped of the façade of military protocol. As Dorall (1988) notes, the film moves from considerable military action with napalm bombs and helicopters to a relative stillness in the slower, mythical dissolves of its climax, which echoes Conrad’s interest in the journey upriver as a journey backwards in time. The unearthly intensity of the climax is heightened by quick cuts between the main character, Willard, and the death of the water buffalo as Willard commits the ritual sacrifice of Kurtz – the military



Natasha Norman
*I love the smell
 of Napalm*
 (series)
 2011
 each print is a
 woodcut and
 monotype print with
 lithographic inks on
 Rives paper
 Image size:
 1245 x 695 mm
 Paper size:
 1470 x 1040 mm



scapegoat that Willard's superior's have sent him to "terminate" (Coppola 1999; 1979). The film is characterized by a progression towards a complex symbolic stillness so that the final camera shot of Willard sailing back to the military centre becomes infused with the memory of all that the viewer has witnessed.

It is this complex stillness that my works seek to embody. They are also positioned as ambiguous self-reflections on the imperial nature of representation and they question the ability of the disintegrated image to evoke a fictitious reading in the mind of the viewer. All three sources discussed in this chapter stand as ambiguous self-reflections on the agendas of their cultures in

times of imperial acts of war and colonialism. By positioning his novel in the inert specificity of a place in the absence of time, Conrad works against the nineteenth-century European novel's narrative representation of the progression of time⁷. *Heart of Darkness* has been recognized as an important work in the development of narrative modernism as it subverts the traditional structures of narrative. Similarly, I seek to disrupt the narrative structure associated with visual representation or mimesis through the process of layering in the works that complicates the printed surface.

Beyond the Pale (2011) is a composite set of prints that make up the image of Willard at the supernatural climax of Coppola's film. It is the

7. Miller discusses the role of 'Africa' in Western novels of Africanist discourse as a site in the absence of time before time began. A "perpetual childhood," "pure anteriority," place beyond words (Miller 1985: 169). He remarks that if narrative is the translation of time into language then the role of the Africanist figure as 'stuck' in time was to resist narration from within (Miller 1985: 169-170).

Natasha Norman

Beyond the Pale

(series)

2011

each print is a
woodcut and
monotype print with
lithographic inks on

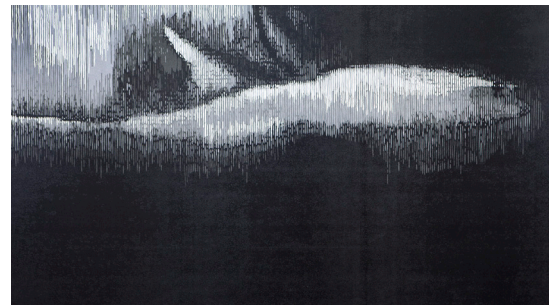
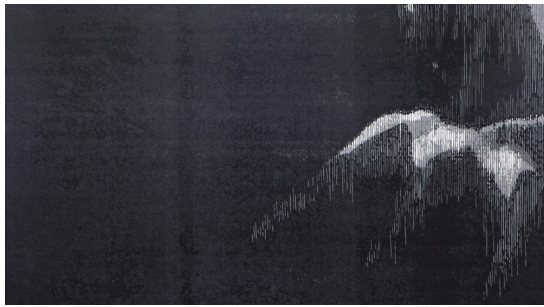
Rives paper

Image size:

1245 x 695 mm

Paper size:

1470 x 1040 mm



moment he turns his head into his arms, away from the horror of Kurtz's demise. Unlike the other prints that are created through the generative layering of woodblocks and monotype on paper, *Beyond the Pale* is a reductive woodcut. The woodblock is printed and carved and printed again in a process that sees the disintegration of the woodblock and the slow buildup of the picture surface in a process of colour overlays (see Glossary). I have chosen not to consolidate the image into a larger, coherent print representing Willard because the fragments function better in their sequential reading (see chapter 3 'Play. Pause. Rewind'). The work refers to the cinematic conventions that fragment vision by cropping space within the scaffold of the cinematic frame. They, like the other prints in the series, are positioned as ambiguous self-reflections on the nature of representation.

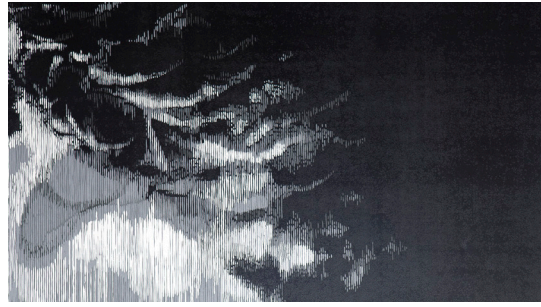
In my reading of Conrad, the jungle holds particular significance as an exterior locus for the investigation of what Bakhtin has termed the "shadowy region between self and other" (Stam 1989: 4) that characterizes the interior domain of the human subject. Lacan has discussed this as the image-screen between the gaze of the subject out onto the world and the gaze of the social order that gazes back. Mulvey identifies the pleasure of looking as defined by the sexual imbalances of active/male and passive/female gaze (Mulvey 1975: 62). In her analysis of Freud and Lacan she identifies the pleasure of looking as often being indifferent to empirical objectivity, motivated by an "eroticised phantasmagoria" that influences a subject's

perception of reality (Mulvey 1975: 62). The imperial center that colonial structures of gaze and language worked so hard to maintain was based on the binary them/us that reflects Mulvey's notion of the active/male gaze as that of the colonizer and the passive/female gaze as that of the colonised. Although at times fluid and in certain instances blatantly flaunted or disregarded for effect, this binary of 'us and them' became the cornerstone of even subtler systems of society: class, politics and ideas about Englishness. The 'other'⁸ emerges as the borderland of imperialism, an exotic outer limit where social ideals were redefined or disregarded.

In Golding's novel, the metaphorical overthrowing of the imperial seat of Englishness is the moment when Jack's tribe kills Piggy. This releases a wave of violence against the last remaining figure of the old guard (Ralph) and leads to the self-destructive burning of the island. In Conrad's novel, Marlow's confessional narration situates the reader at the boundary between 'self' and 'other'. Similarly, in Coppola's film the nature of the cinematic format draws us deeply into Willard's narration and evokes a particular sympathy with the protagonist through our identification with the gaze of the camera (Mulvey 1975: 64).

As I stated earlier in this chapter, my interest in these sources has been in their authors' self-reflexive attempts to reassess critically the sanctioned social discourse of imperialism (in Conrad's novel), Englishness (in Golding's novel) and the American military (in Coppola's film). They have met the violent gaze of their circumstances

8. This term 'other' is used in a variety of disciplines (philosophy, phenomenology, psychoanalysis and post-colonial theory). At its most general level it refers to the pole of one relationship between a subject and a person or thing constituted as non-self – that which is different or other to the self. (Macey 2000: 285)



with an honesty that – while not universal in its truths – has attempted to convey the confusion, despair and incapacitation that come from seeing the disorder beneath the veneer of social convention. In all three fictions, the characters' geographical alienation from the imperial centre becomes the catalyst for the disintegration of that civilizing order. Stepping outside the realm of social propriety has arguably led Conrad to construct the jungle as that mediating image-screen for the

crossover of official and unofficial consciousness. The “beastie” in Golding's novel sublimates the boys violent, ‘savage’ urges. In *Apocalypse Now* the ironically sanctioned murder of a fellow officer, Kurtz, becomes the locus for Willard's psychic trauma. As Achebe and Elliot have noted, the habit of projecting fears and desires onto a foreign body or landscape has consistently shaped imperial expansion.

University of Cape Town

9. Coined by Julia Kristeva in 1967, despite the term's more poetic use in relation to images it is still defined by its relation to literary theory as the allusive relationship between texts often referred to as the idea of discourse. Intertextuality posits that a single text maintains a dialogue between itself and the history and context of other literary texts. (Oxford English Dictionary 2001: online).

Thou shall not freeze-frame any graven image!
(Latour 2002: 37)

Bruno Latour, in an ambitious project to complicate the notions of iconoclasm and iconophilia, has cited freeze-framing as a type of idol worship. To freeze-frame is to dwell, in Latour's opinion, on the impossible dream of jumping to a non-existing original (Latour 2002: 27). For Benjamin (1936) the film still has no original because it is generated within the realm of technological reproducibility. For Latour, the freeze-frame has no original because of the historical intertextuality⁹ of images that is characterized by a continuous redirecting to another image (Latour 2002: 33). Truth, objectivity and sanctity are framed as being achieved only in the rapid movement of one image to another. This perpetual succession and sequence is illuminated in the Byzantine use of the word "economic", meaning the long and managed flow of images in religion and politics (Latour 2002: 26-27). The reception of images within or without a sequence has been of particular interest to me in this project. Rather than adopt the iconophile's belief in a prototype and embark on a quest for The Source, my aim in arresting the moving image is to oscillate the viewer's gaze between two ways of looking at images. One of these ways Walter Benjamin (1936) has described as abstracted contemplation within a succession of images. The other is the gaze of free-floating contemplation consistent with traditional art viewing in a gallery context.

With the advent of the mechanical reproduction of the image, first in woodcut, later in etching, lithography, photography and film, Benjamin noted that the tradition of making artwork changed to the point that in some cases the work of art was designed for reproducibility (Benjamin 1936: 226). Benjamin saw this as a type of Marxist emancipation from capitalism, the aura of the original being replaced by a political interest in authenticity which, in turn, encouraged new

engagements with art. In print culture particularly, the issue of an aura of the original was addressed by editioning prints. While a print is a work of art that exists in multiples, the number of multiples is restricted so that an economic system of rarity can be attached to a limited edition. My decision to include a monotype layer – a single unique print with no fixed matrix (see glossary) – with the woodblock printed layers has disrupted the absolute identical nature of the works, rendering them unique variants. Each image stands uniquely as an original incarnation of a set of particular choices made during the printing process.

Benjamin (1936) observes that the mechanical reproduction inherent in the technology of cinema coupled with its high cost of initial production caused mass distribution. In 1927 a film needed an audience of nine million in order to break even (Benjamin 1936 :226), a figure not dissimilar to that required today to ensure that a Hollywood movie achieves success at the box office. This mass audience for images has altered the viewer's mode of participation with an image. Benjamin identifies this as a distracted reception of art in general. The traditional mode of concentrating in front of a work of art in a gallery means the viewer enters into the work of art. With cinema, the meaning of each single picture is prescribed by a sequence of preceding and succeeding images. This poses a challenge to the conventional way of viewing images by means of free-floating contemplation (Benjamin 1936: 228). The mass audience of film is thus seen to *absorb* the work of art in a state of distraction (Benjamin 1936: 241-242). Mechanical methods of mass image creation such as cinema and, in a similar way, printed pictures in magazines, are seen by Benjamin as having contributed to a form of sequential viewing, in which meaning is generated by the relationship of an image to those preceding it and not contained only within the frame of a single work of art.

While this type of sequential viewing has been entrenched by the ubiquity of cinema, it

has arguably existed within the Western cultural mindset for some time. McLuhan (1964) has traced conceptions of sequential changes in nature to the medieval world where the idea of change was understood as “the substitution of one static form for another, in sequence.” (McLuhan 1964: 310) It is evident that a history of sequential viewing or conception is deeply rooted in Western literacy with a particular impact on our notions of space and time. The cinematically literate viewer will accept without question the logic of linearity within a film sequence, which McLuhan, in the quotation below, links to the technology of print. He also notes that this “cause and effect” thinking is not shared by other cultures whose interest in hidden forms that produce magical results is often cited by Western thinkers as superstition (McLuhan 1964: 313).

The reader in projecting words, as it were, has to follow the black and white sequences of stills that is typography, providing his own sound track. He tries to follow the contours of the author's mind, at varying speeds and with various illusions of understanding. It would be difficult to exaggerate the bond between print and movie in terms of their power to generate fantasy in the viewer or reader.
(McLuhan 1964: 311)

John Baldessari has worked intensively with the properties of sequential viewing. Characteristically, he pulls apart the conventions of an image – in his case particularly the conventions of photography – in an arguably formal approach, involving what he has called framing from within and without. He experiments with the compositional limitations of the external frame of an image or those of a form chosen from within the image. *Close Crop Tales* is an example of the latter interrogation, where three- to eight-sided images are created from the internal composition of an original photographic image derived from film stills (Siegal 1996: 893.). Like many of his works, *Close Crop Tales* operates

within a sequence of images. Jessica Morgan (2010), curator of Baldessari's recent retrospective at the Tate Modern, notes that relatively few of Baldessari's works operate as single images. Baldessari is interested in what happens when two images collide, like two words, and the new meaning that comes from that collision (Morgan 2010: 22).

My decision to layer relief matrices over each other when printing resonates with Baldessari's interest in the way two images collide. This conscious choice of a set number of woodblock matrices throughout my project has been a means of experimenting with the serial nature of vision. I have relied on choices in colour – tone and hue – to shift and consolidate the resultant images. The particular format of my prints has been dictated, to a large extent, by the framing of the cinematic image on the screen. In reference to the cinematic format that is now the form of modern plasma screens, all my works are composed in a 16:9 ratio (referencing the 16 x 9 inch screen size). Their framing in print has been prescribed by the technology of print – what is commonly referred to as a “window on the world” (Langerman 2010). This framing system echoes the conventions of filmic images that are framed by both the screen of display and their manifestation as a strip of identically sized images on a filmic reel. Conceptually, a frame



John Baldessari
Close-Cropped Tales
(details)
1981
Artist's Book
Published by CEPA
Gallery and Albright-
Knox Art Gallery,
New York.

focuses the viewer's gaze, marking the boundary of represented space. It encourages a viewer to view this space under a different set of rules to those governing 'real' space (Pickett 2003: online). This subconscious set of rules associated with framing has been recognised by frame analysis (see Erving 1974) as extending to the way a person frames ideas and establishes internal systemic elements in order to cope with the overwhelming stimuli in the world (Pickett 2003: online). My project exaggerates the system of cinematic framing by making it a defining feature of all the works.

The impact of the "reel world" (McLuhan 1964: 310) on processes of viewing has cultivated a visual literacy that understands the framing of an image by the camera. This system of sequential viewing is echoed by Baldessari when he notes:

I began to see paintings in a row in a museum as being like frames in a movie. So I got to fantasizing... what was the frame before this van Gogh painting and what was the frame after?
(Morgan 2010: 21).

Baldessari's sentiment is in keeping with the theories of the German historian Aby Warburg (Michaud 2004). Warburg's thinking tried to locate the movement within painting, sketch and sculpture, marking his thought as a precursor to the idea of artworks as 'stilled' images as opposed to the still image of art history¹⁰. Fiona Tan has worked with this idea of the stilled image in her use of the filmic medium. Three terms synonymous with Warburg's legacy that are referred to in Tan's catalogue are: *Nachleben*, the afterlife of images when they migrate and morph into other media, genres and contexts (this echoes Latour's Byzantine use of the word 'economic'); *Pathosformeln*, the capacity of images to capture a moment or store time for eternity; and *Mnemosyne Atlas*, Warburg's multilayered, polycentric inventory of images, ideas and rhetoric arranged in a visual-thematic cluster; conceptualized as a memory archive (Michaud in

Bos et al 2009: online). According to Warburg, the still image is only considered still because it does not mimic movement in a manner associated with cinema. But a still image can store time in ways that photography theory has discussed (see Wells 2003) as being associated with notions of loss and death (see Barthes 1981). Tan's work on exhibition at the Dutch Pavilion of the 2009 Venice Biennale engages with this paradoxical bind of the still image and the cinematic medium by filming the still image. For Tan, a filmed photograph stretches time and condenses emotional responses due to the confrontation with the camera (Bos et al 2009: online).

In essence, what distinguishes Warburg's 'still image' from the illusion of movement in a cinematic sequence is the still image's capacity to store time or capture a particular moment for eternity. Film is separated from other artistic mediums by the way it generates a particular space-time that makes the process of viewing movement visible (Sobchack 1994: 133). At the same time the cinematic frame plunges the literate viewer into a hegemonic relationship with its representation such that the cinematic construction of time and space is accepted without question (McLuhan 1964: 312-314). Cinema has been considered by Deleuze as operating analogously to the way consciousness does. He sees cinema as transforming viewers into spiritual automata because of the way moving images unfurl inside the viewers' mind in lieu of their own stream of consciousness (Groys 2002: 285). The techniques of cinematic montage – cuts, fade outs and flashbacks that distort real time – work to reinforce cinema's status as a delusory world or symbolically charged. Patrick Frey (1991), in a Parkett analysis of Baldessari's works, has called this (echoing Gibson's conception of the virtual world¹¹):

manufactured hallucinations of a collective semi-consciousness [...] ingested in the same state.
(Frey 1991: 52.)

10. This idea of the stilled image was developed by 1960s and 70s film studies to approach motion pictures beyond the single image as a unit of analysis (Bos et al 2009: online).

11. Gibson defines cyberspace as a "consensual hallucination."



Richard Hamilton
Kent State
1970
Screenprint
727 x 1022 mm

Cinema may be a celebration of movement, but it places its audience in an unparalleled state of physical and mental immobility. The ability to move around an exhibition space with relative freedom is contrasted to sitting in the dark, “glued to a seat” in the case of a movie theatre (Groys 2002: 285-287). It is precisely the illusion of movement that has driven the viewer towards passivity, what Benjamin has called distracted contemplation.

For Debord (1983) in his book *The Society of the Spectacle*, present-day culture - as defined by electronic media - is a total cinematic event with viewers forced into an ever more isolated and passive existence. As Groys states, the illusion of cinematic movement needs to be abolished if the viewer is to gain the chance to rediscover *their* ability to move. (2002: 288). New technologies of video, DVD and computers have made it possible to arrest cinema’s flow at any moment. The result has been a revealing look at the artifice of cinematic movement.

The cinematic still reveals a particular kind of artifice: one coded by the symbolic language of its original context. The cinematic still is a strange object, a phrase taken out of conversation that imaginatively generates new referents in the viewers’ minds. Frey recognizes the cinematic still as the:

abstracted condensations of narratives which never signify reality themselves but only evoke it fable-like in the medial game.

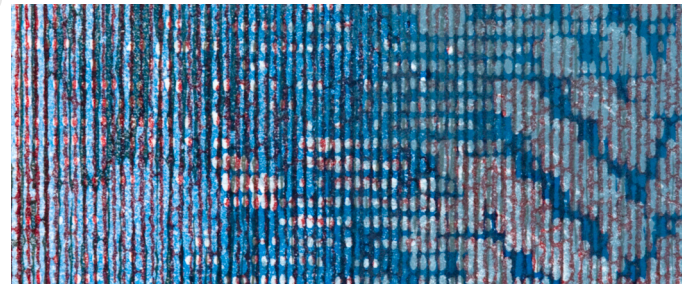
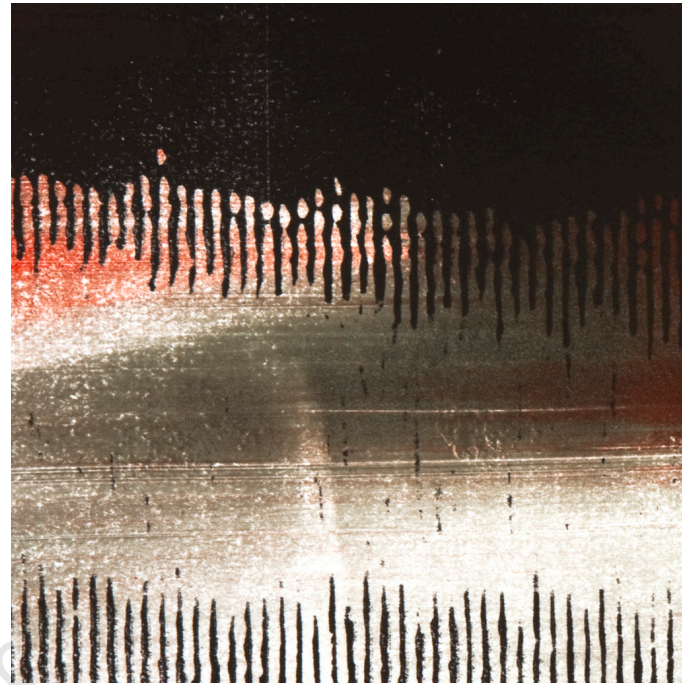
(Frey 1991: 54.)

Frey situated the cinematic still as a fiction of a narrative rather than as an active participant in the intertextuality of images. For him, cinematic stills are “abstracted condensations” of their sequential contexts. When the original context of the cinematic still becomes ambiguous, our ability to read it as originating in cinema becomes reliant on its screen syntax (that pixel dot) which might

suggest to the viewer a sense of its source having been mediated within the conventions of screen technology.

In the 1970s, Richard Hamilton was already working with the cinematic still as a site for reflection. His work has long been concerned with analytical investigations of media's influence on our perception of reality. He typically scrutinizes a motif through a variety of media, often incorporating a complex layering of painterly and photographic techniques to examine issues of illusion and processes of image making (Wye 2004: 174). *Kent State* (1970) is one such example. It was derived from an image photographed off the evening news during the student uprisings at Kent State University in 1970. It is a key phrase because from the representation within the image one can discern a larger arena of violence. The syntax of the image has been faithfully preserved in Hamilton's translation of the image into a screenprint (see glossary). It reflects the grainy, high-contrast aspects of the live news report that was electronically 'filmed' onsite and then transmitted by satellite to his home television set. As in the case of my project, Hamilton has had to grapple with translating an image first made up of the light primaries (red, green and blue) into the medium of print that uses the colour matrix of cyan, magenta, yellow and black to produce a full spectrum.

In the initial stages of my project I was very concerned with precisely replicating into print the red, green and blue primaries of backlit, screen-based images. I experimented with using primary red, green and blue lithographic ink to represent the filmic images in relief print. I found the prints generated a cold blue atmosphere that echoed the cold blue light of a TV screen one might see flickering in the dark of a neighbour's window. The colder, denser palette I was using, dominated by the blues and greens (with red as an accent colour), began to emerge as a colour syntax in my translation of the cinematic image from screen to print. As the project progressed I became interested in the ways

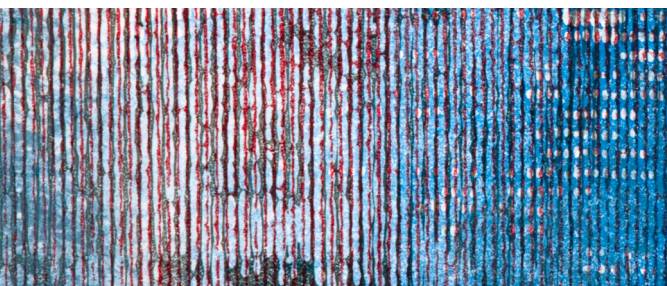
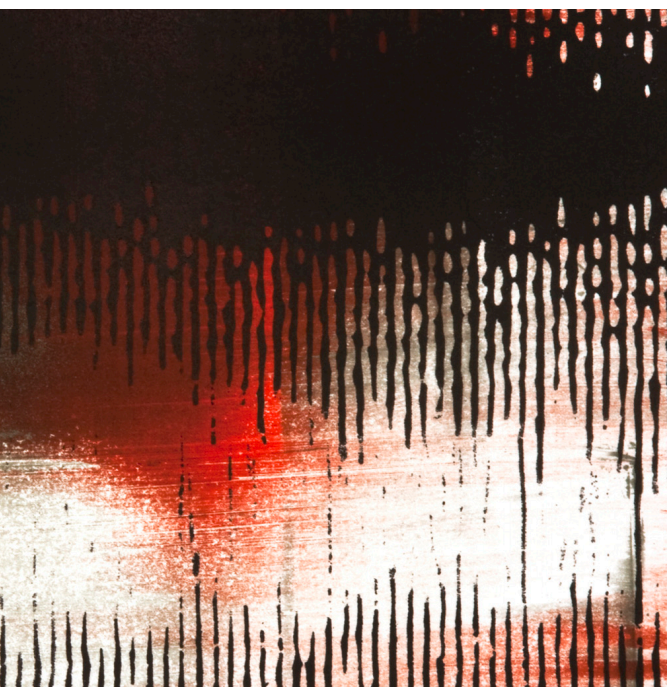


I could emulate the bright, luminous and often garish colours of light-based images and extended my palette to experiment with bright pinks, purples and deeper reds. With the inclusion of a monotype layer as a disjointed smear of colour – using a screenprinting squeegee to wipe the ink onto the monotype plate – I was able to disrupt the representation in the woodblock images and the prints began to suggest the interference patterns of imperfectly tuned television channels¹².

The move away from the light-based primaries of red, green and blue freed my colour palette and let me consider the way that complementary colours, such as grays and primaries, interacted in the images to generate

12. A particular memory from childhood was waiting for the scrambled signal of the M-Net channel to be brought into focus during the M-Net Open Time slot in the afternoon. This, the only pay-channel at the time, would make two hours of television available free to non-subscribers as a means of advertising the benefits of being a subscriber.

13. The colour was custom-mixed for an edition of lithographic prints by Lisa Brice for the Editions for ArtThrob portfolio printed at UCT's Michaelis School of Fine Art in 2007 and has become a staple colour in the print department ever since.



moments of both visual harmony or disharmony. A particular grey-green lithographic ink that has come to be known colloquially in the Michaelis print department as 'Lisa Gray'³¹ elicited the most interesting results when overlayed. Its very translucent and subtle hue let me shift it into the role of both an active colour and a harmonizing gray tone within the same print. Experimenting extensively with transparent medium, I was able to reduce the density of the lithographic inks so that in some cases a bright red was also transparent enough to mix optically with an underlying blue layer and generate nuances of purple hues. The 'screen-dot' matrix of the television screen that was preserved in the woodblock enhanced the

possibilities of optical mixing, mimicking the role of the reprographic half-tone dot in screenprinting (see glossary) to generate a range of tones over an image printed in only three colours.

The idea that an image (be it a painting, sculpture or photograph) transcends time through its representation and distills time through its conception, is one that has occupied my thoughts for some time. I have tried to relate the cinematic still to this Warburgian and Byzantine notion of the intertextuality of images in time and space. I have tried to consider the space of the stilled cinematic image as a stilled reality or fiction that can be reopened as a site for reflection. When a still is isolated from the timeline of its narrative, it becomes an eddy – according to Frey (1991: 54) an "abstracted condensation" of the narrative sequence – an image in an absence of its original dimension of time. The still's meaning is freed from the sequential flow of its narrative context. It begins to evoke the potential for a variety of new interpretations beyond its original narrative context due to its reception in a state of free-floating contemplation that derives interpretation from the forms within the frame. Freed from its sequential narrative, it can begin to engage in a broader intertextuality of images and potentially migrate into other media, in accordance with Warburg's idea of the afterlife of images that begin to echo across time and space.

Each one of my prints exists as a single, uneditioned image translated from a cinematic sequence. The complex nuances of the cinematic sequence are distilled in the work by a process of translation that edits the cinematic reference in a particular way within the medium of print. Traces of the cinematic referent include the 16:9 ratio of the images, the screen-dot syntax and my particular system of colour. The new sequences in which these images exist foreground the dual nature of the gaze in a contemporary screen culture (see Robbins 1996 chapter 1 'Technologies') that can be both distracted and free-floating in contemplation.

Top to bottom:
Natasha Norman
Swashplate
(detail)
2010
Jungle Screen
(details)
2010

Wenda Gu
*Forest of
 Stone Steles –
 Retranslation &
 Rewriting of
 Tang Poetry*
 2005
 Installation
 Contemporary
 Art Center of
 Hexiangning Art
 Museum, China
 Each stone
 1100 x 1900 mm

One of the things I'm interested in is the analogue nature of memory - the analogue nature of the way we live. The fact that every shift from the idea to the model to the photograph to the print to the projection is an imperfect rendering of it. We are not in an age of the digital copying of things with exactitude. It has to do with an understanding of our memory as analogue rather than as digital. It has to do with the failures of memory as being one of the most productive parts: the failures of understanding and of the possibilities of the productivity of mis-understanding and mis-translation.

(Kentrige 2010: artist lecture)

We live in an analogue reality. There is always a shift between an idea and its translation into a model, between the photograph and the reality of the event it references, between the drawing on a matrix and the print of that drawing on paper. William Kentrige (2010) recognises this as the analogue nature of memory that is defined by the failure of memory – by misunderstanding and mistranslation. He suggests this failure holds the potential for productivity. His recent work with the short stories and operas of Russian authors has led him to confront the impossibility of understanding texts in their original language by considering the productivity of “not understanding in the same way” or “misunderstanding in different ways” (Kentrige 2010: artist lecture).

Benjamin (1923) recognizes the flaw in the idea of a completely faithful translation of any text. But rather than viewing every translation as a mis-translation, he considers the particular pitfalls that confront the translator as the defining nature of translation itself. Benjamin recognizes that translations place the original text into a more definitive linguistic realm, since the nuances and multiple readings that adhered to it in its original language have been displaced (Benjamin 1923: 75). This echoes Kentrige's understanding of the English translations of Gogol's Russian texts as processes,



shaped by not understanding in the same way or by misunderstanding in different ways (Kentrige 2010).

The Chinese artist, Wenda Gu, has taken the complexity of changes and transformations in meaning through translation as the subject of her work, *Forest of Stone Steles – Retranslation & Rewriting of Tang Poetry, 1993-2005* (2005). It was first shown at the Contemporary Art Centre of the He Xiangning Art Museum in China in 2005 and consists of fifty large stone tablets engraved with a Tang poem translated from Chinese to English and back to Chinese. Rubbings of the stones hang from the walls of the gallery. Coldwell has described the installation as a “poetic exploration of what it is to attempt to communicate: what is lost and what is gained” (Coldwell 2010: 42).

Benjamin (1923) has considered the task of the translator to be one that confronts the reality that within all languages and linguistic creations is an element that resists translation. He has described this as the “unfathomable, mysterious and ‘poetic’ essential substance of a literary text” (Benjamin 1923: 69-70) that he later identifies as residing in the relationship between content and language. A bad translation, according to Benjamin, does nothing more than transmit information. Indeed, Benjamin argues that the intention to relay meaning is misguided if it is considered the defining task of a translation, rather a translation should serve to express the “central reciprocal relationship” between languages (Benjamin 1923:

72). He refers to this as the shared *intentions* of language.

While all individual elements of foreign language – words, sentences, structure – are mutually exclusive, these languages supplement one another in their intentions.

(Benjamin 1923: 74)

Grammatical structure, the multiple meanings of the same word and the emotional connotations attached to words all belong exclusively to their particular language. Translations cannot seek to convey these linguistic elements accurately in another language, but Benjamin argues that all languages intend something that can be translated. He has called the intended essence of language, which these linguistic elements symbolize, the “nucleus of pure language” (Benjamin 1923: 79).

It is the task of the translator to release in his own language that pure language under the spell of another, to liberate the pure language imprisoned in a work in his recreation of that work. For the sake of pure language he breaks through decayed barriers in his own language.

(Benjamin 1923: 80)

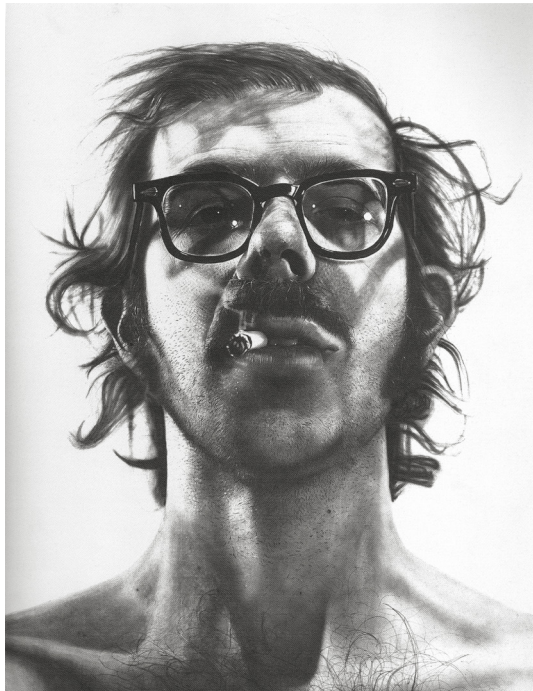
The act of translation is seen to renew the language into which a text is translated by grappling with the symbols that defy translation. The task of the translator is self-consciously to communicate the sense of an original text by innovating in a new language. Benjamin states that the language of translation must “let itself go” from the task of transmitting meaning so that it can “give voice to the *intentio* of the original,” (Benjamin 1923: 79) not in a resemblance to the meaning of the original but in harmony with its mode of signification. While Benjamin initially considers literalness an element of bad translations, he later concedes that the literal rendering of syntax may be a way to preserve the transparency of a translation. He specifically

advocates the literalness of syntax because of its emphasis on words and not sentences.

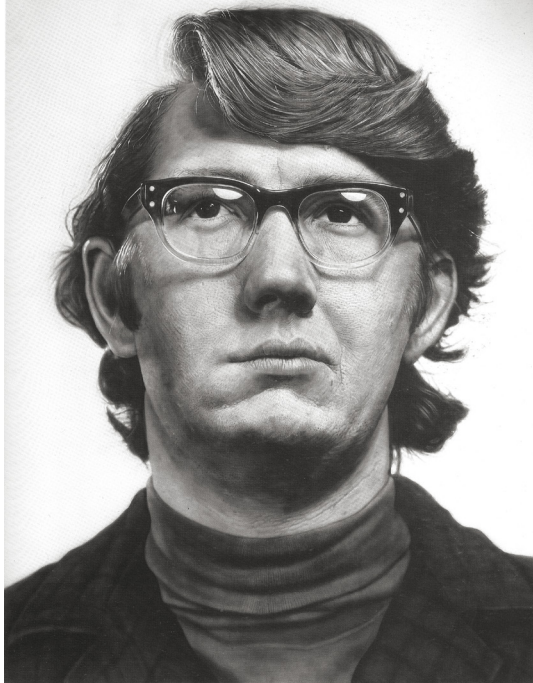
I have referred to my process as one of translating images from the medium of film into the medium of print. I have considered this process in view of Benjamin's notions of the transformative power of translation. Considered in this way, the self-conscious deconstruction of an image in an original medium becomes the means of innovating the visual medium into which the image is translated. When translating an image into another medium, two aspects of the original image need to be considered in order for Benjamin's symbolized “pure language” to be reciprocated in the translation. These are representation and the complex relationship between the image and its material form in the original medium. The literal re-presentation of form is greatly appreciated in some translations, such as the photographing of a sculpture for publication in a catalogue. But even in such an instance, a good translation for a catalogue would require the photographer to forego all literalness and engage some liberties in order that the photograph frame the subject in such a way as to convey the poetics of its original sculptural materiality.

I have sought to grapple with the “unfathomable and mysterious essence” of a cinematic image. Visual media, like languages, contain mutually exclusive elements that define the form and significance of images in unique ways. I have discussed those, with particular reference to the nature of film stills, in some depth in chapter 3 ‘Play. Pause. Rewind.’ I find Frey's conception of the film still as an “abstracted condensation of a narrative” a particularly useful notion for distilling a cinematic image's “pure language.” In the same way that Benjamin has advocated the literalness of syntax in the act of translation, so too have my prints sought to convey the literal syntax of the cinematic image on a screen. This has seen the literal meaning of the image lose resolution in the process of translation. In the final medium, meaning adheres only loosely

Chuck Close
Big Self Portrait
1967-68
Acrylic on canvas
2731 x 2121 mm



Chuck Close
Keith
1970
Acrylic on canvas
2750 x 2134 mm



to the image. Benjamin recognizes this process in textual translations: he confirms translations as being untranslatable in and of themselves (i.e. without recourse to the original) because of "the looseness with which meaning attaches" to

translations in general (Benjamin 1923:81).

Benjamin suggests the translator's innovation should "expand and deepen his language by means of the foreign language" (Pannwitz in Benjamin 1923:81) and recognizes that the reciprocal relationship between a translation and its original text can only be achieved through the skilfully combined application of literalness and liberty (Benjamin 1923: 82). I have understood the individuating mark of the artist as this moment in which the literalness of syntax or representation meets the freedom of the artist's subjectivity, innovating in the new medium of representation.

The process of print is defined by the literal translation of a mark on a material matrix into an image on the surface of a page (Coldwell 2010: 65). The system of print mechanically isolates this process of translation in a way that is unique to its medium. The specific technique of print has appealed to its practitioners and to Chuck Close it has appealed in a particular way. Deborah Wye (1998) has recognized that the technical systems in print resonate with Close's practice, which is deeply concerned with conceptual systems of making art. She speaks of Close's practice as one that forgoes the romantic notion of artistic inspiration in favour of isolating visual problems and devising a system that breaks the task into manageable components (Wye 1998: 71). His works are characteristically large. Their reception mirrors his process, which constantly requires the gaze to shift from the detail of incremental marks and judgments executed in a daily ritual to the coalescence of these aspects in the broad view of the completed work. Kirk Varnedoe, in a discussion of Close's work from the 1960s to the 1990s, remarks that

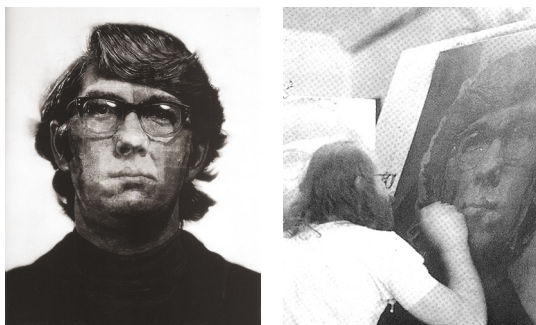
Today, from the celestial to the subatomic and at all parts inbetween, the face of reality looks fractional. (Varnedoe 1998: 62)

He sees Close's work in some part as a response to this reality. Close's career began with the system

of meticulously 'copying' a close-up photograph of a face and enlarging it to near billboard size using the 'spitting needle' of an airbrush. Works such as *Big Self-Portrait* (1967-68) and *Keith* (1970) – an image that Close has continued to use throughout his career – are over two meters in scale, allowing the works to evoke the dilemma between the unity of their representation and the units of their generation; between the exhausting "profusion of the visual data" on the surface and the overpowering scale of the image (Varnedoe 1998:63). Close has confided to Wye that it is because of his temperament that he has evolved such a labour-intensive system for his works. He claims he is lazy, slobbish and a "nervous wreck", so his practice of formulating plans in his production process becomes something both "comforting" and "liberating." (Wye 1998: 72)

Close was initially very wary to work with Robert Feldman from Parasol Press in 1972 but the collaboration resulted in his enduring interest in the production of prints. *Keith/Mezzotint* (1972) proved to be not only a milestone in the history of contemporary print but also a moment that marked an important shift in Close's work. It was here that Close first allowed the incremental aspects of an image to evolve as individual units, not bound to coalesce into a whole but to remain as formal elements in the work (Wye 1998: 74).

The system of print offered many shifts from the technical demands of painting. In the early development of *Keith/Mezzotint* (1972), repeated printings wore down the plate around the mouth area of the image (Wye 1998: 74). Close reportedly



Chuck Close
Fanny/Fingerpainting
1985
Oil-based ink on
canvas 2591 x
2134 mm

liked this effect, which evoked his actions visually, marking a departure from the impersonal touch of the airbrush. This evidence of the artist's actions came to greater prominence in later works such as *Fanny/Fingerpainting* (1985), where the portrait face is made up of the individual marks from Close's fingers dipped onto an ink pad (Yau 1995: 11). The grid that had remained an invisible matrix in his earliest works came to dominate his oeuvre as a defining structural element, as is particularly evident in his more recent works such as *Self-Portrait* (1997).

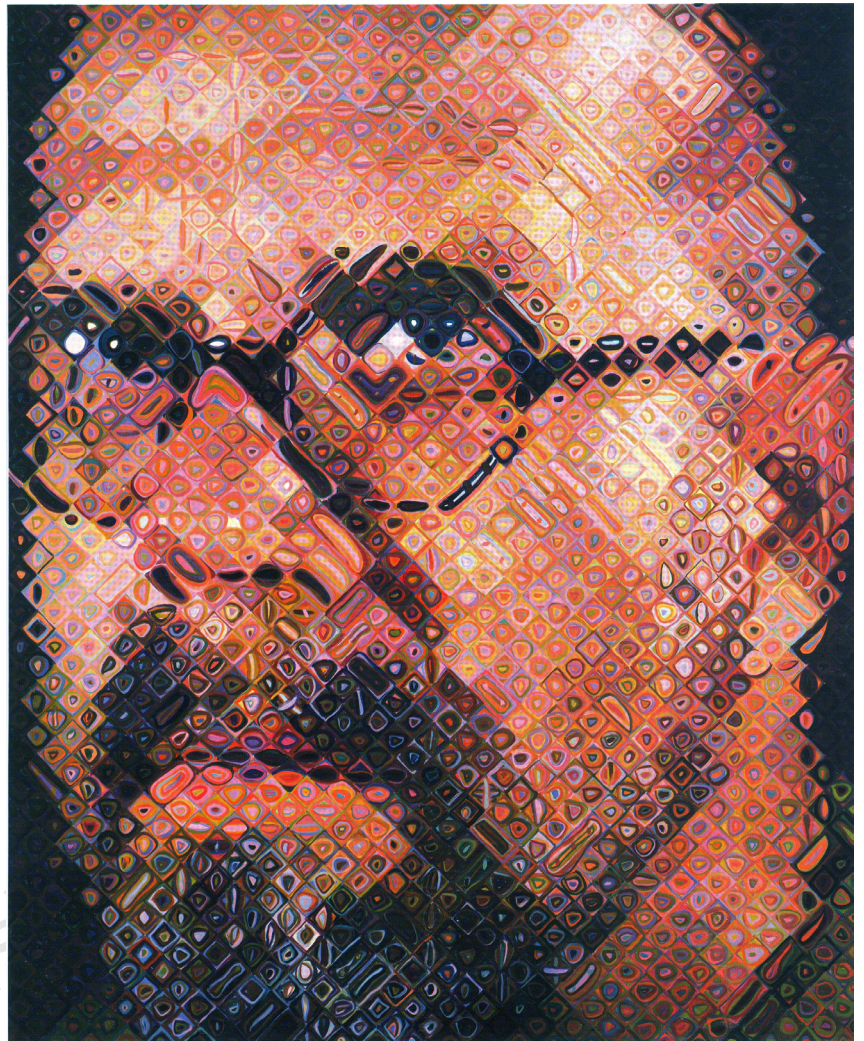
Close's enduring concern with what Storr (1998: 22) calls the "anatomy of pictures" resonates particularly with my interests. I recognize a similar concern in my process, in which a system of production develops – related to the chosen medium of relief print – that engages an interrogation of existing imagery through translations. Close works from the photographs of his sitters and interrogates the nature of the photographic image by translating the image into the mediums of paint and print.

Close's practice, which shifts the gaze from

Chuck Close
Keith/Mezzotint
1972
Mezzotint 1295 x
1054 mm
Edition of 10

Chuck Close
working on *Keith/*
Mezzotint at Crown
Point Press

Chuck Close
Self-Portrait
1997
Oil on canvas
2591 x 2134 mm



the unity of the image to the units of its generation, is similar to the actions of other contemporary artists. These artists grapple with conceptions engendered by digital processes in which the illusion of an image is rendered in the units of data that constitute its appearance. Sigmar Polke focuses his interrogation of images on the relationship between parts and the whole by enlarging the surface qualities and imperfections of the printed image. In the work *Ohne Titel (Sfumato)* (1991), he has used the especially industrialized printing process of offset lithography and the half-tone dot convention of photographic reproduction (see

glossary) to generate a tension between image and illusion. The half-tone dot is enlarged to a point of complete abstraction but its juxtaposition with the image from which it was derived generates what Coldwell has called the “endless cross-referencing between figuration and abstraction” (2010: 95).

In a similar approach to Close, Dan Hays magnifies the surface of a medium to interrogate the illusion of the image. Rather than using the grid as the defining structural element of this interrogation, Hays appropriates noise – what he has termed the “product of chaos and chance” (Coldwell 2010: 159) – as his means of

interrogating the way a computer engenders new ways of seeing. He uses digital technology to generate prints from low-resolution jpeg images and conceives of the resultant pixelated surface as an abstracted visual field like a painterly surface. But rather than mediating the image materially, as in the case of a painting, Hays mediates the image with digital technology to reveal noise as “entropic disintegration through flawed or mediated reproduction” (Hay 2009 in Coldwell 2010: 159). His use of this technique is particularly notable in *Colorado Snow Drift* (2009).

The artist's mediation of the image is arguably a process of invention. But to deny the human influence upon the construction of images is to deny the mediation of the world through our senses in the first place. All human knowledge is mediated through the ways in which we perceive (and fail to perceive) the world around us. Latour (2002) comments in a footnote that in his original field of science studies, every position is situated between realism and constructivism:

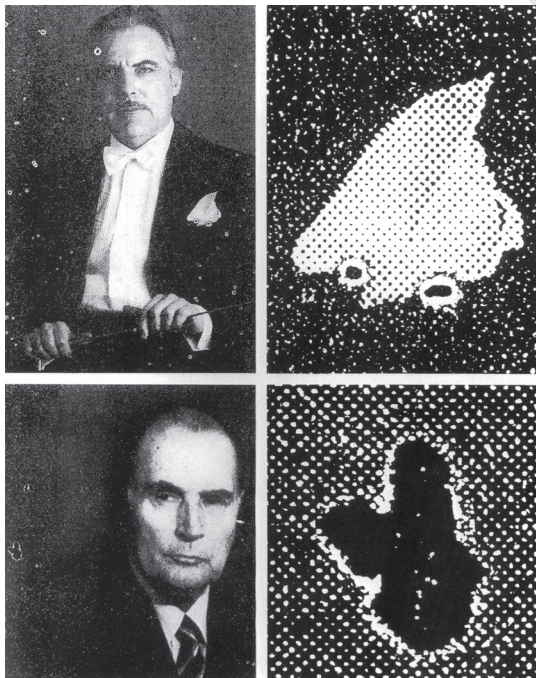
If Westerners had really believed they had to choose between construction and reality (if they had been consistently modern), they would never have had religion, art, science and politics. Mediations are necessary everywhere.
(Latour 2002: 25)

Mediations (those persisting acts of translation) are fundamental to the way sense is made of the world. Yet the process of mediation as illustrated by Close, Hays and Polke is also the first stage of abstracting¹⁴ representation. The particular tension between figuration and non-figuration evoked in my prints is both a result of the technical process of translating through mediums and a reflection of the essential nature of the cinematic sources (Benjamin's “pure language”). The nature of cinema is defined by movement, montage, the framing of the image within the convention of the screen and the cinematic still as an abstracted condensation of the cinematic narrative structure. In my body of work, the preservation of the printed images within their ‘paper windows’ refers to the 16:9 illusory format of the screen.

This tension of representation in my works also suggests the politic of sight in a digital era where units of data simultaneously fracture an image into incremental parts and regenerate it through a technology of illusion. The large, three-colour, multiple-off-set lithographic print titled *Lacan's Mirror* (2010) speaks directly to this. Spanning the entire back wall, the work aims to fracture the viewer's gaze by repeating a representational image to the point that it disintegrates as a coherent image. It is an introductory piece to the whole exhibition and acts to disrupt the viewer's expectations of finding coherent representation in the relief prints. It is also an attempt to situate the viewer relative to the artificial gaze returned by a structure (in this, it echoes the multitude of screens that one sees especially in international airports).

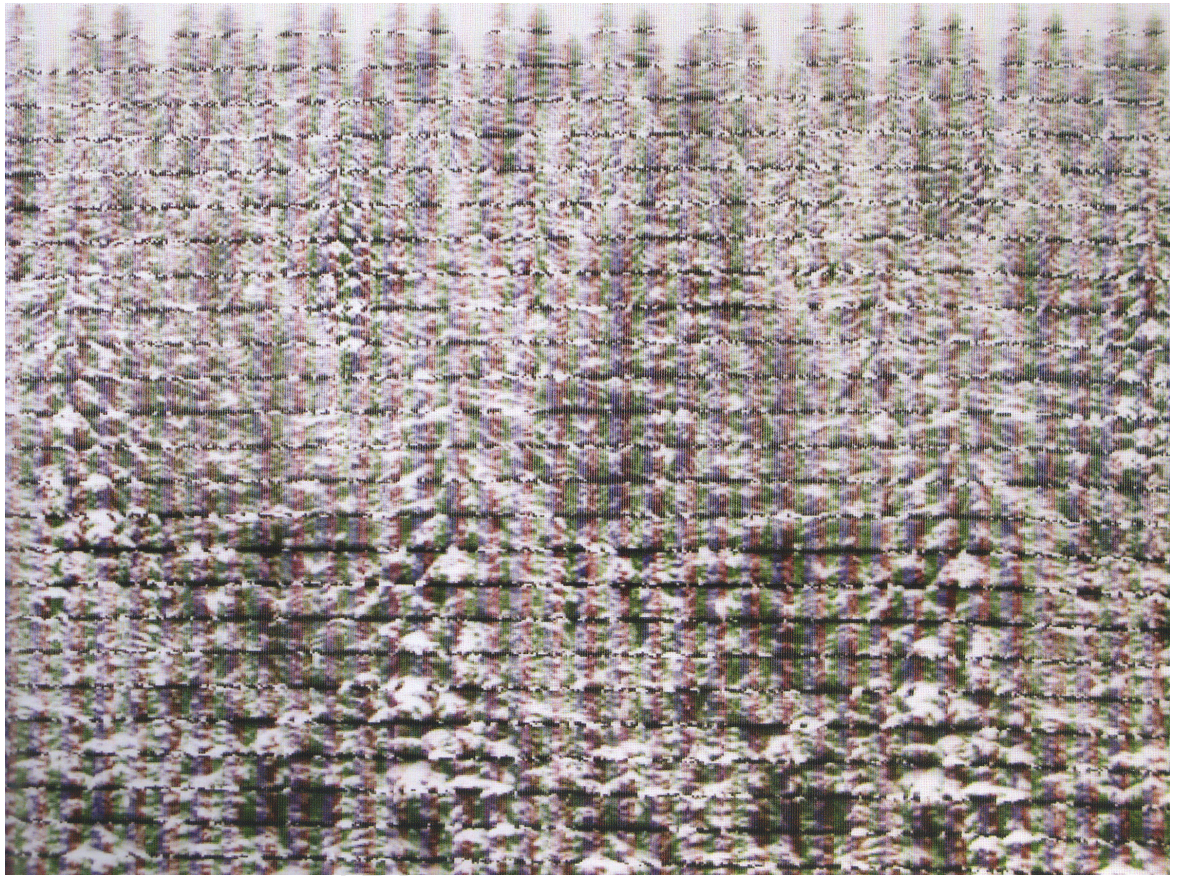
The image for the work was taken from the opening montage of *Apocalypse Now*. This sequence

14. I use the term ‘abstracting’ here to refer to the shift away from an interest in mimetic representation towards a theoretical interrogation that marks a move towards non-figurative representation.



Sigmar Polke
Ohne Titel
(*Sfumato*)
1991
Offset litho
280 x 250 mm

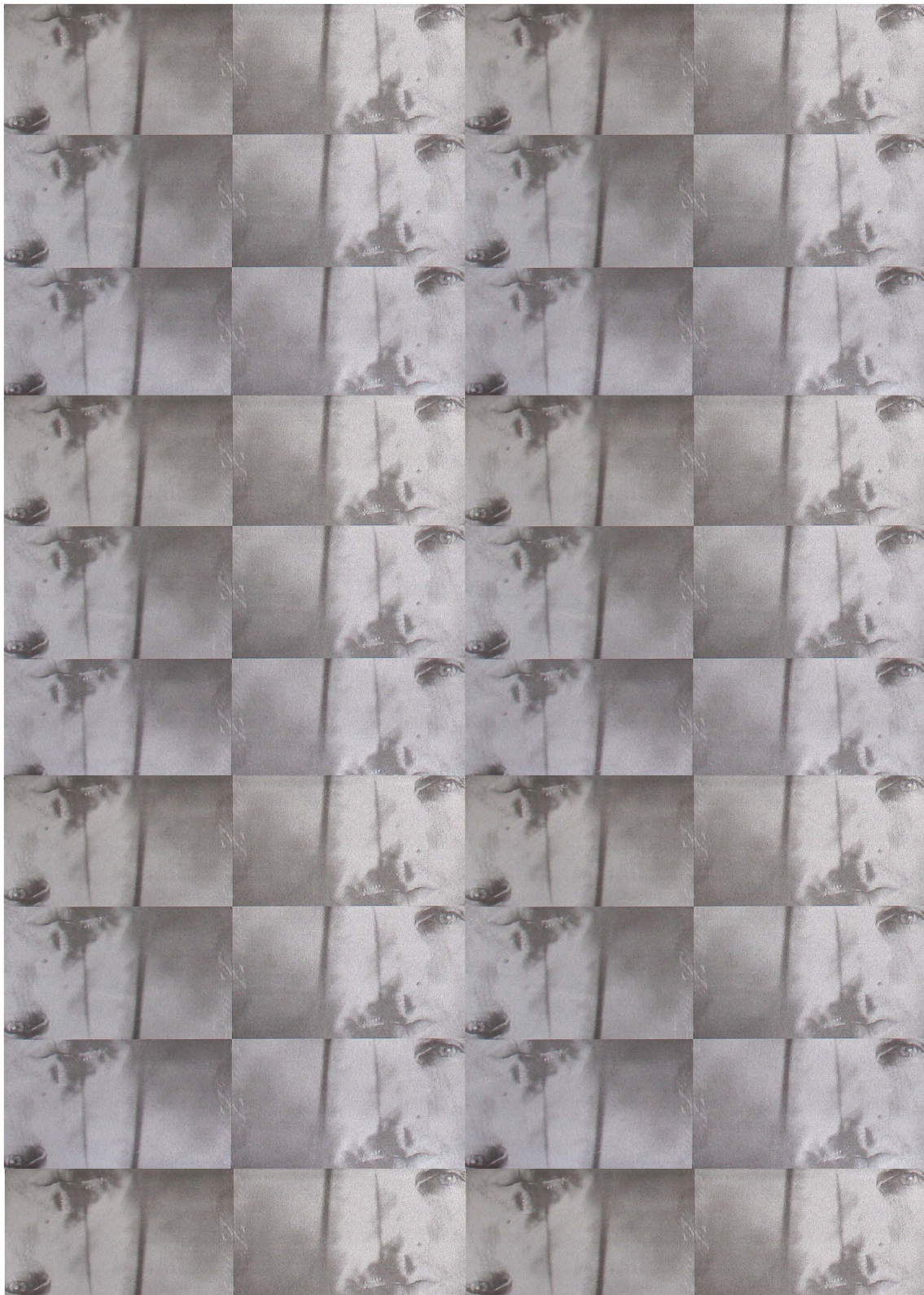
Dan Hays
Colorado Snow Drift
2009
Inkjet print behind
lenticular sheet
420 x 560 mm



ambiguously refers to either a premonition of the journey to come or a jumbled 'overview' of memories of the witnessed horror. The Cyclops-like eye of the character Willard (played by Martin Sheen) stares out at the viewer from the cinematic frame. Reflective metallic silver ink overprinted on a flat orange and black lithographic ink layer generates the impression of the viewer confronting a composite mirror or a reflective screen. Unlike in Close's work, the incremental parts here do not coalesce into a unified image. The viewer's gaze is

left to shift restlessly over the surface and generate strange images in an attempt at pattern recognition, the quest to establish a visual referent in the alien visual jungle.

Perhaps it is the analogue nature of human perception that draws us to these moments of noise in a constant quest to organise sensory information in a rational way. Experience is flavoured by the failure of memory, the entropic disintegration of information in a world mediated by the subjective human being.



*Natasha Norman
Lacan's Mirror
(detail)
2010
Three colour
lithographic print on
Museum Board
Installation size
variable*

Further *Fictions* mediates a particular visual system – that of the screen. Like the matrix of the imperialist mindset, which Conrad, Golding and Coppola revealed to be mere semblance when individuals are subjected to life beyond the comfort of the empire's reach, the matrix of the screen is alienated from its original technology by its translation into a more 'primitive'¹⁵ print medium. The persistent shifting of visual information from one medium to another renders the image alien to itself. The series of translations from screen to digital photograph to print traces a journey away from the source of the image. In my own experience, screen culture's illusions, characterized by the experiential nature of the cinematic image, have been both disorientating and disturbing. In this project I have tried to unravel and grant materiality to this contemporary virtual coding of the visual, using a process of translation that seeks to evoke the inherent nature of the cinematic image in the medium of print.

This project begins in a house of mirrors: that composite "society of the spectacle" (Debord 1983). I found myself seduced into a mediation of cinematic images that are highly constructed artifacts. The artfully contrived films of Coppola (1979) and Brooke (1963) have served as source material for my series of translations into the medium of relief print. I conceive of this work as a furthering of these fictions through the renewing process of translation, which Benjamin (1923) recognizes as an act that revitalizes both the original language and the language of the translation (Benjamin 1923: 73).

My approach also draws on the modernist idiom of intertextuality. Despite the term's specific origin in literary theory, Latour argues that images in the artistic domain revealed in intertextuality long before Benjamin's observations on the mechanically reproduced image. Latour maintains that throughout art history and since the earliest Byzantine period, the *avant-garde* has always been an iconoclastic act of interrogation by kidnapping,

parodying, destroying and quoting images (Latour 2002: 36).

I chose a non-cinematic medium to comment on the illusory nature of cinema because of a fascination with the stillness inherent in the chosen cinematic sources. Since the cinematic medium is characterized particularly by movement, to understand its stillness in terms of data and matrix I needed to bring it into a medium where stillness is tantamount to the production of an image.

Langerman (2010) notes that relief printing creates an image from a charged matrix. For her, this charge exists in the thin, surface film of ink that is rolled onto the matrix of the incised woodblock. The history and politic of the incisions on the woodblock, which shape the matrix, remain invisible. Only the charged surface impression in ink manifests itself on paper in the final product. This Langerman describes as a (surface) tension between what is visually evident and the hidden layer of the underlying matrix.

The communion between the invisible matrix and the visible print does not deny the materiality of either aspect of the print process. That the initial product of this process (the carved woodblock) remains invisible in the final exhibition, represented solely in the viewer's mind through an understanding of the system of production, evokes for me the many systems of order that shape our perception of the world. The invisible ideological matrix of 'Englishness' that Golding reassesses in the novel he wrote after the fall of the Nazi regime, the 'moral' Christian matrix that Conrad reviews in the face of slavery and the ivory trade in the Belgian Congo, and Coppola's undermining of the matrix of American values in his visualization of modern warfare are all examples of such ordering systems.

The references to the brooding jungle in all three of these works have continued to remind me of the deep recesses of unconscious human experience. In my works, this dark and obscure place is suggested by the tension of representation

15. Woodcut is the oldest printing technique. The reference to its 'primitive' nature here refers to this fact and the modern artists' use of woodcut to mark a return to the naïve and primal nature of mankind. This is seen particularly in the works of the De Brücke artists in German during 1905 and, as precursor to them, the woodcuts of Gauguin on the island of Tahiti.

as my images oscillate between figuration and non-figuration. Coppola's film was heavily influenced by the experience of living and working in a jungle. It was made more than fifty years after Conrad's novel – which is believed to be based on an actual experience of captaining a river boat in the Congo delta – but Coppola similarly cites the primacy of the jungle as an external and irrational directing force (Cowie 1989: 127).

Like the jungle, the space of representational tension that my works engender interrogates encounters between official and unofficial consciousness. Articulating this concern in the medium of print perpetuates an intertextual (and inter-medium) narrative that I have conceived as a furthering of fictions. The notion of fiction as an accepted falsehood is one that occurs in many forms of research. In my project, furthering fiction is conceived as a transformative process in line with the Kentridge's conception of the analogue nature of memory.

A still visual image, unlike printed type or the moving image, is not understood only in terms of the sequence in which it occurs, but can be

interpreted with a gaze that shifts over the image surface, guided or coerced by compositional elements. The visual 'narrative' of a still image is thus distinguished from the text-based sequential narrative of a novel and the time-based narrative of cinema. Within this project the distinctions are in danger of collapsing upon each other as I persist in translating a cinematic still out of a time-based narrative – pregnant with the trace of its literary, text-based narrative – into a newly conceived visual print. This is complicated further by the repeated woodblock matrix which, despite its highly stilled visual presence, begins to allude anew to the sequential filmstrip of the filmic narrative.

At the heart of this project is my fascination with the proliferation of the screen technology. The visual matrix of the screen has become a dominant syntax in the way our perceptions of the world are mediated by contemporary technology. The presets of this matrix are mediated in my project. In the act of translating through media one engages with particular characteristics of the screen. It begins to appear as a peculiar future-relic, a particular syntax in the lineage of visual illusion.

GLOSSARY OF PRINT TERMS*

EDITION

A number of identical prints created from the same matrix. In a limited edition, the number of prints is declared and each print individually numbered, i.e. 1/50, 2/50. The understanding is that no further prints will be made.

HALF-TONE

A term used to describe the translation of a photographic image into one composed of tiny dots, most clearly evidenced in newspaper photographs. The tonal values of the original photograph are converted into configurations of dots. Large, densely placed dots create dark tones while small, sparsely placed dots create light tones.

MATRIX

Matrix is the term used for the surface or screen from which the print originates. In digital printing, "matrix" can also be used to describe the original file from which the image is printed.

MONOTYPE

A unique print produced from applying ink or paint onto a blank matrix. Although only one complete impression can be made, traces of left-over ink can be used to create a second, lighter 'ghost' print.

OFFSET

A method of lithography in which the paper does not touch the original plate. The plate is printed onto an intermediate surface, such as a rubber cylinder; and then onto the paper. Two advantages of this process are increased printing speed, and the absence of a need to reverse the image.

OVERLAYS

The printing of one colour on top of another to produce a third colour.

RELIEF PRINT

A relief print can refer to a print that is produced by a raised or 3-dimensional surface, such as a rubber stamp. It is also a generic term attributed to a work that cannot be more specifically identified, for example as a woodcut or linoleum print.

SCREENPRINTING

Also referred to as silkscreen or serigraph, screenprinting is a process that uses stencils. A frame is built and fabric (originally silk, now synthetic) is stretched tightly over its edges. Portions of the screen are blocked with a non-porous material, such as glue or paper. Ink is squeezed through the screen and then transferred onto the paper below using a squeegee. A separate stencil is made for each colour used. When the artist uses a photograph to create an image, the screen is first coated in a light-sensitive film.

SCREEN-DOT

This is a term I have devised to refer to the particular dot pattern that has emerged in my process of enlarging the photograph of the screen image. It is most likely generated by the shadow mask of the cathode ray tube screen – a punctured metal plate behind the glass of the screen that separates colour phosphors so generating the colour image on the screen of the television.

WOODCUT

A woodcut is a print that has been created using a woodblock as the matrix. Designs are cut out of a wooden block (generally long-grain plank) using chisels, gouges and knives. Thus, when the woodblock is coated in ink only the raised areas leave a printed mark – the recesses appear white. The impression is printed by placing the paper directly on the woodblock and then applying pressure, either by hand rubbing or through a press.

** Derived from
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Printmaking: A
Contemporary
Perspective.
London: Black Dog
Publishing.*

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Blowing Out Candles.' *Frieze*. Oct(126):165-169.

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LIST OF ILLUSTRATIONS:

Katsutoshi Yuasa

A Place where there is no redemption and
no apocalypse # 1 2008

Lithographic ink woodcut on Laurier 100% cotton fine
art paper

1630 x 1200 mm

Edition of 5

(Coldwell 2010: 54)

Katsutoshi Yuasa

Echoes 2008

Lithographic ink woodcut on BFK Rives 100% cotton
fine art paper

1220 x 2440 mm

Edition of 5

(Yuasa 2008: online)

Vija Celmins

Ocean Surface 1992

Woodcut

Paper size: 500 x 400 mm

Image size: 225 x 305 mm

(Coldwell 2010: 56)

Christiane Baumgartner

Allee I 2008

Diptych woodcut on Kozo Paper

1420 x 1810 mm

Printed by the artist, Leipzig.

(Coldwell 2010: 52)

Vija Celmins

Untitled (Web 2) 2001

Mezzotint on Hahnemuhle Copperplate Paper

457 x 374 mm

Edition of 50

(Pendergast 2010: online)

John Baldessari

Cose-Cropped Tales (details) 1981

Artist's Book

Published by CEPA Gallery and Albright-Knox Art
Gallery, New York.
(van Bruggen 1990: 120)

Richard Hamilton
Kent State 1970
Screenprint
727 x 1022 mm
(Art Tattler International 2008: online)

Wenda Gu
Forest of Stone Steles – Retranslation & Rewriting of
Tang Poetry
2005
Installation Contemporary Art Center of Hexiangning
Art Museum, China
Each stone 1100 x 1900 mm
(Gu 2005: online)

Chuck Close
Big Self Portrait 1967-68
Acrylic on canvas
2731 x 2121 mm
(Storr 1998: 107)

Chuck Close
Keith 1970
Acrylic on canvas
2750 x 2134 mm
(Storr 1998: 113)

Chuck Close
Keith/Mezzotint 1972
Mezzotint 1295 x 1054 mm
Edition of 10
(Coldwell 2010: 79)

Chuck Close working on Keith/Mezzotint at Crown
Point Press
(Storr 1998: 121)

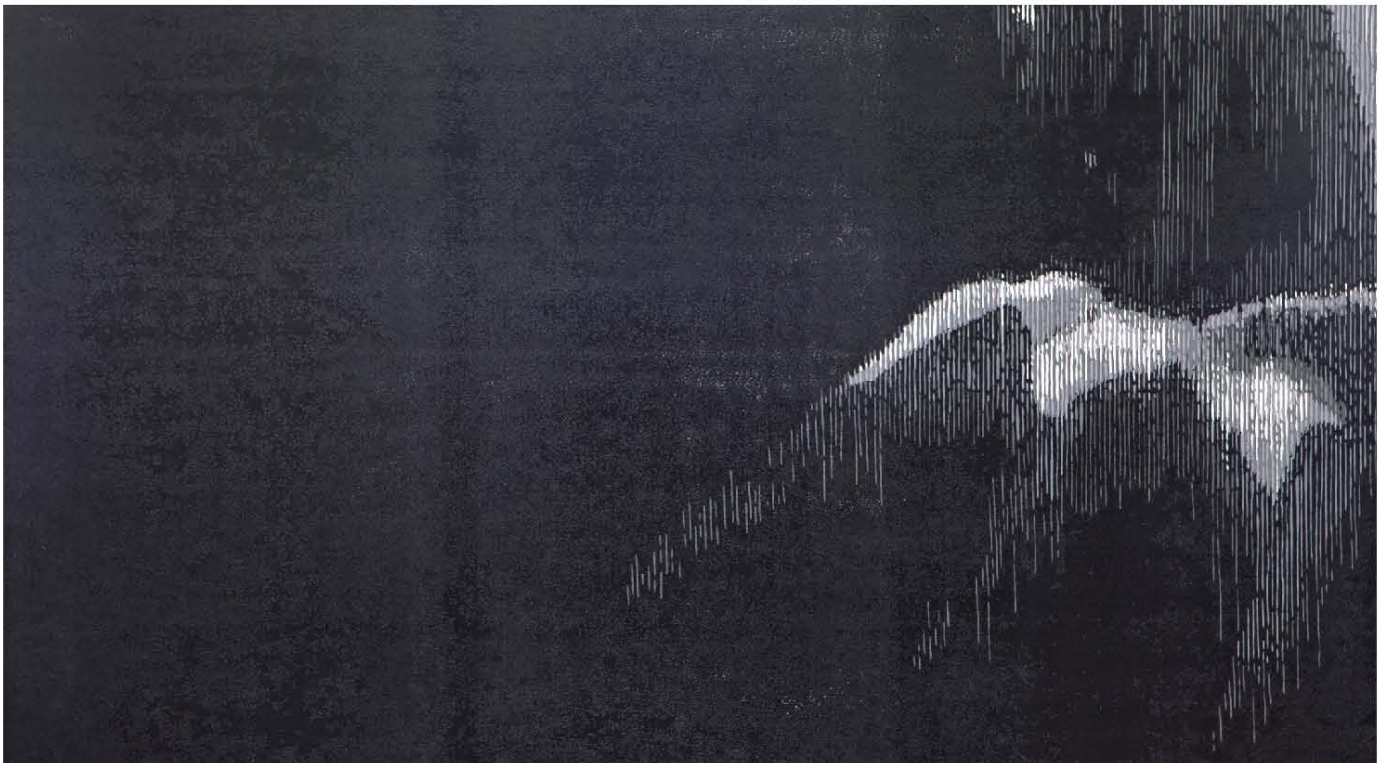
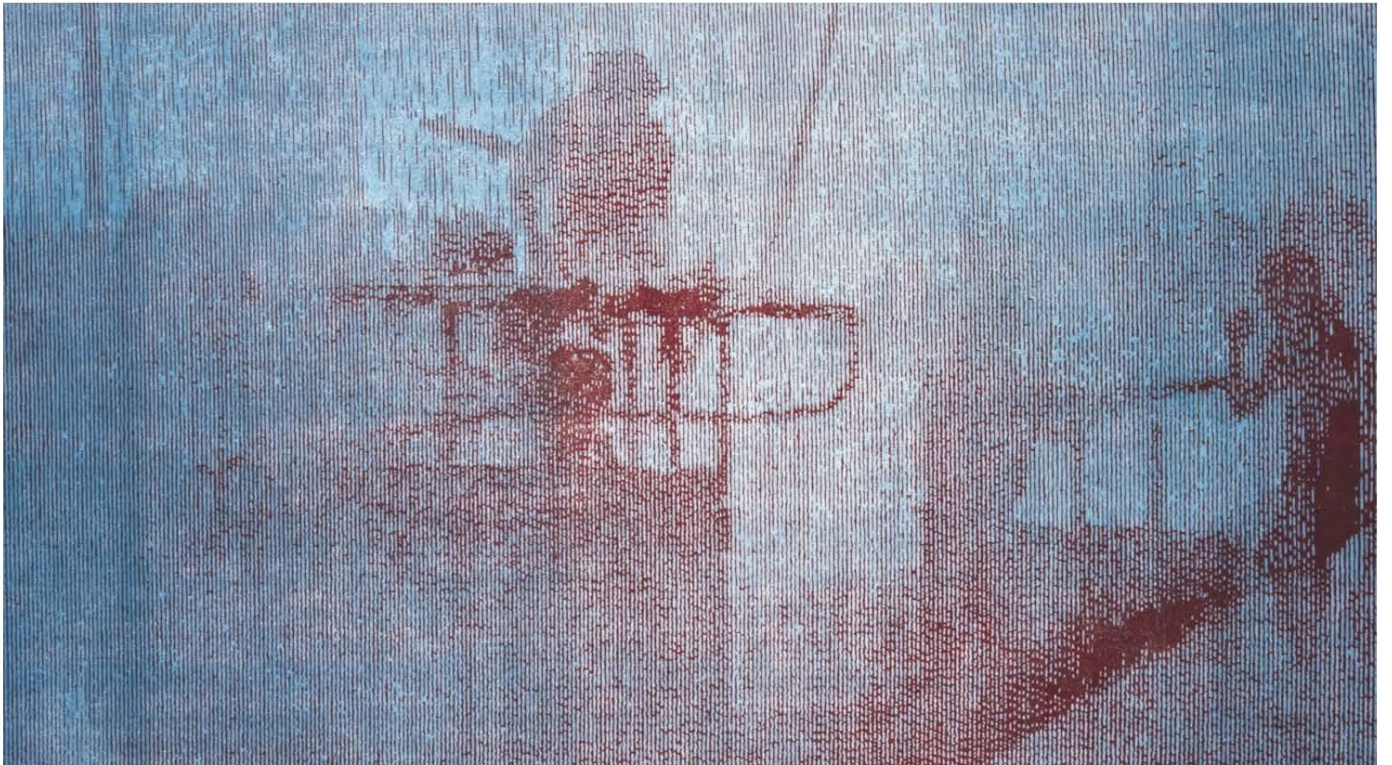
Chuck Close
Fanny/Fingerpainting 1985

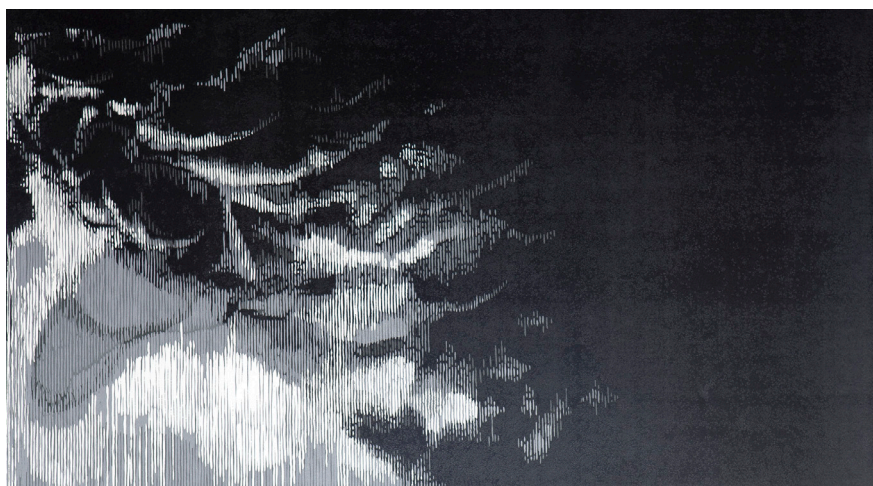
Oil-based ink on canvas 2591 x 2134 mm
(Storr 1998: 161)

Chuck Close
Self-Portrait 1997
Oil on canvas 2591 x 2134 mm
(Storr 1998: 201)

Sigmar Polke
Ohne Titel (Sfumato) 1991
Offset litho
280 x 250 mm
(Coldwell 2010: 94)

Dan Hays
Colorado Snow Drift 2009
Inkjet print behind lenticular sheet
420 x 560 mm
(Coldwell 2010: 163)

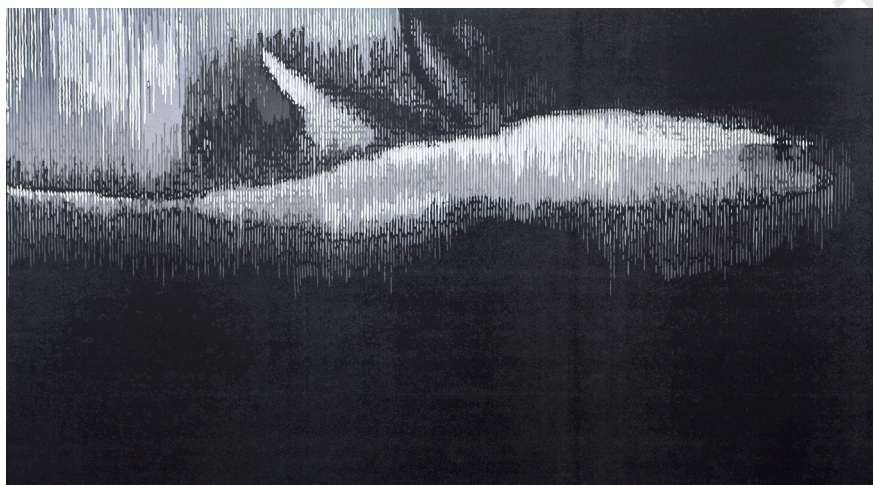




Left top to bottom:

Syntax (red and blue)
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm

Beyond the Pale IV 2011
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm



Right top to bottom:

Beyond the Pale I 2011
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm

Beyond the Pale II 2011
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm

Beyond the Pale III 2011
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm





Left top to bottom:

Napalm in the morning
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm

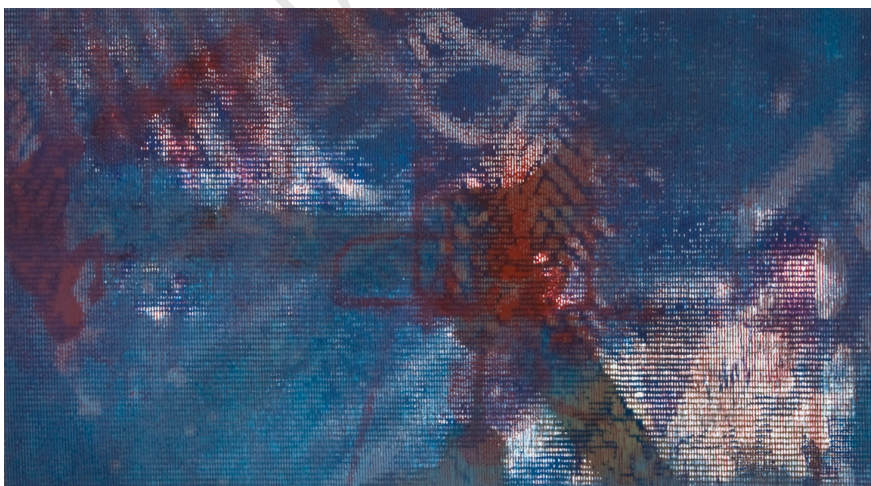
Right top to bottom:

Continents Adrift
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm



Swashplate
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm

Jungle Screen
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm



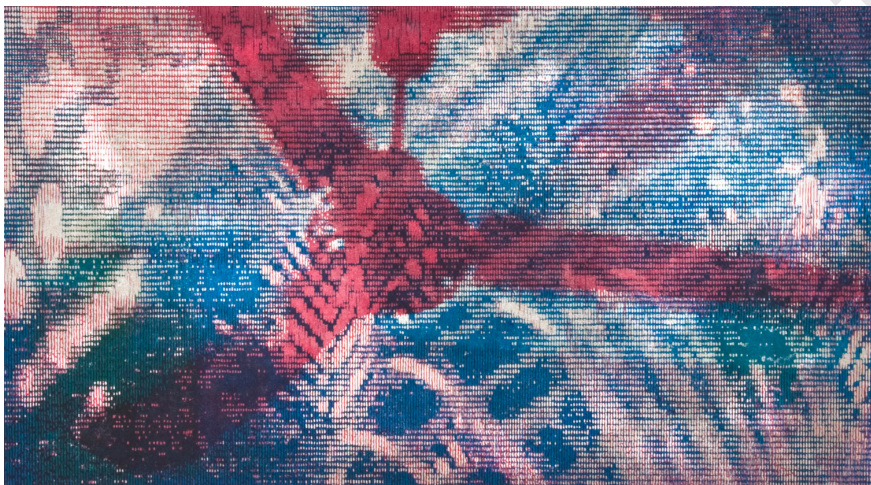
Bottomless Fictions
2010
Woodcut and monotype print with lithographic inks on Rives paper
Image size: 1245 x 695 mm
Paper size: 1470 x 1040 mm





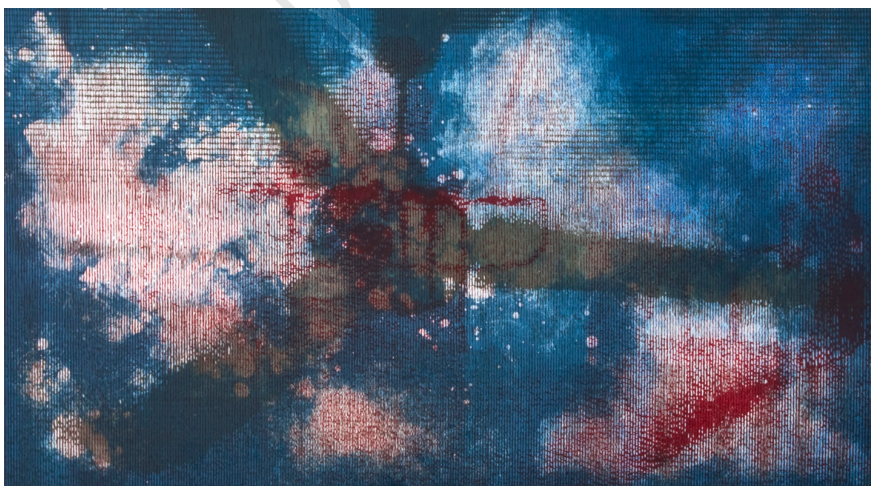
Left top to bottom:

Jack-O-Lantern
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



RGB
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm

Surface Tension
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm

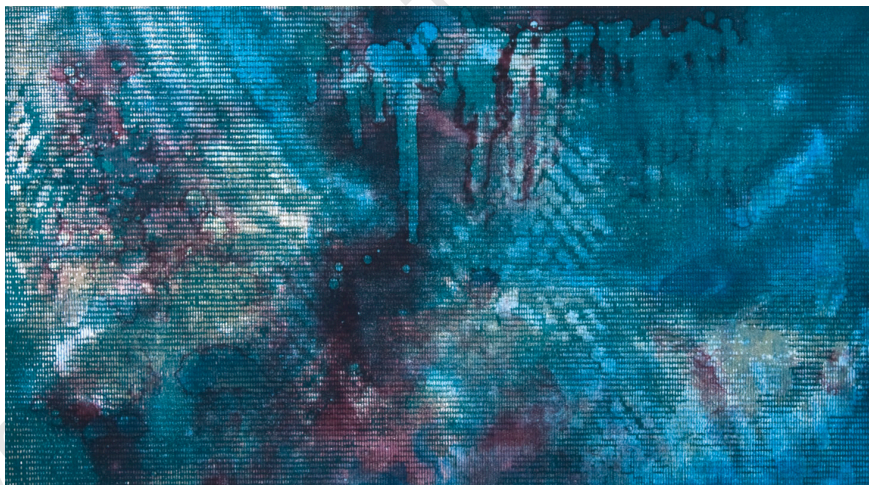


Right top to bottom:

Ground
Resonance
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



Screen
2010
Woodcut and
monotype print
with lithographic
inks on Rives
paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



'I listened. The
darkness
deepened'
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm







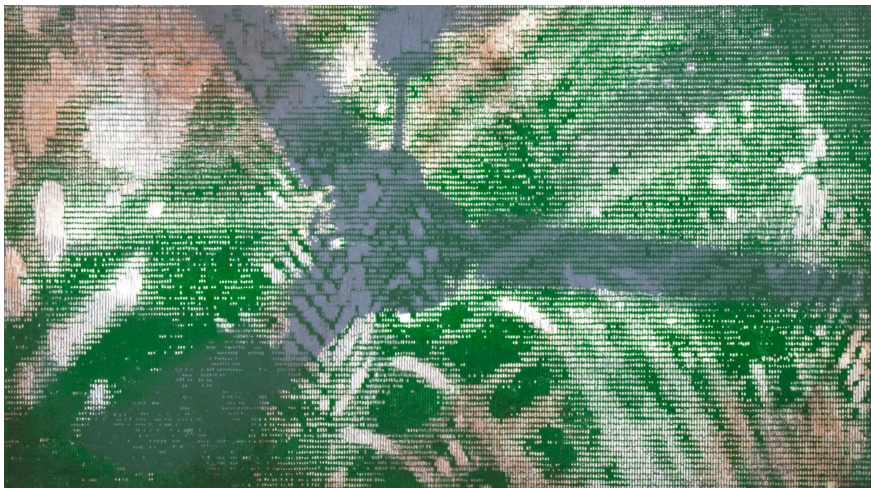
Left top to bottom:

Luminance Signal
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm

Top right:

Syntax (Black and
Blue)
2010
Woodcut and
monotype print
with lithographic
inks on Rives
paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm

Luminance Signal II
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



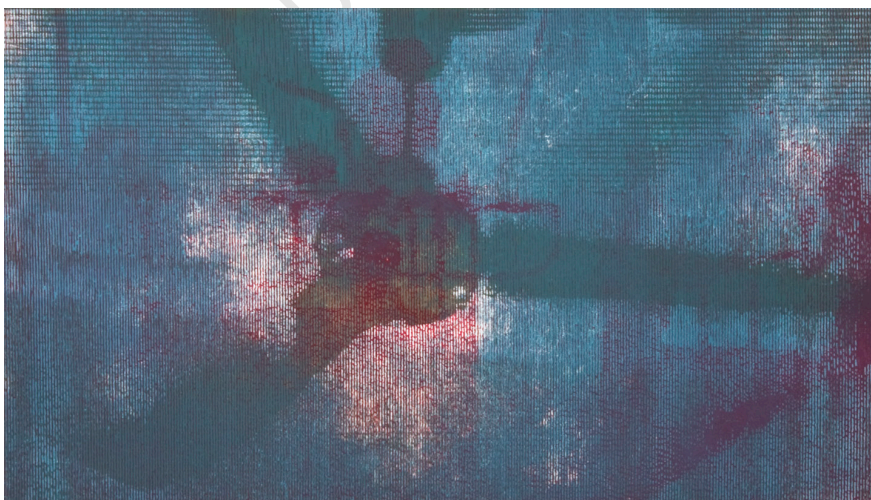
Left top, bottom
and right:

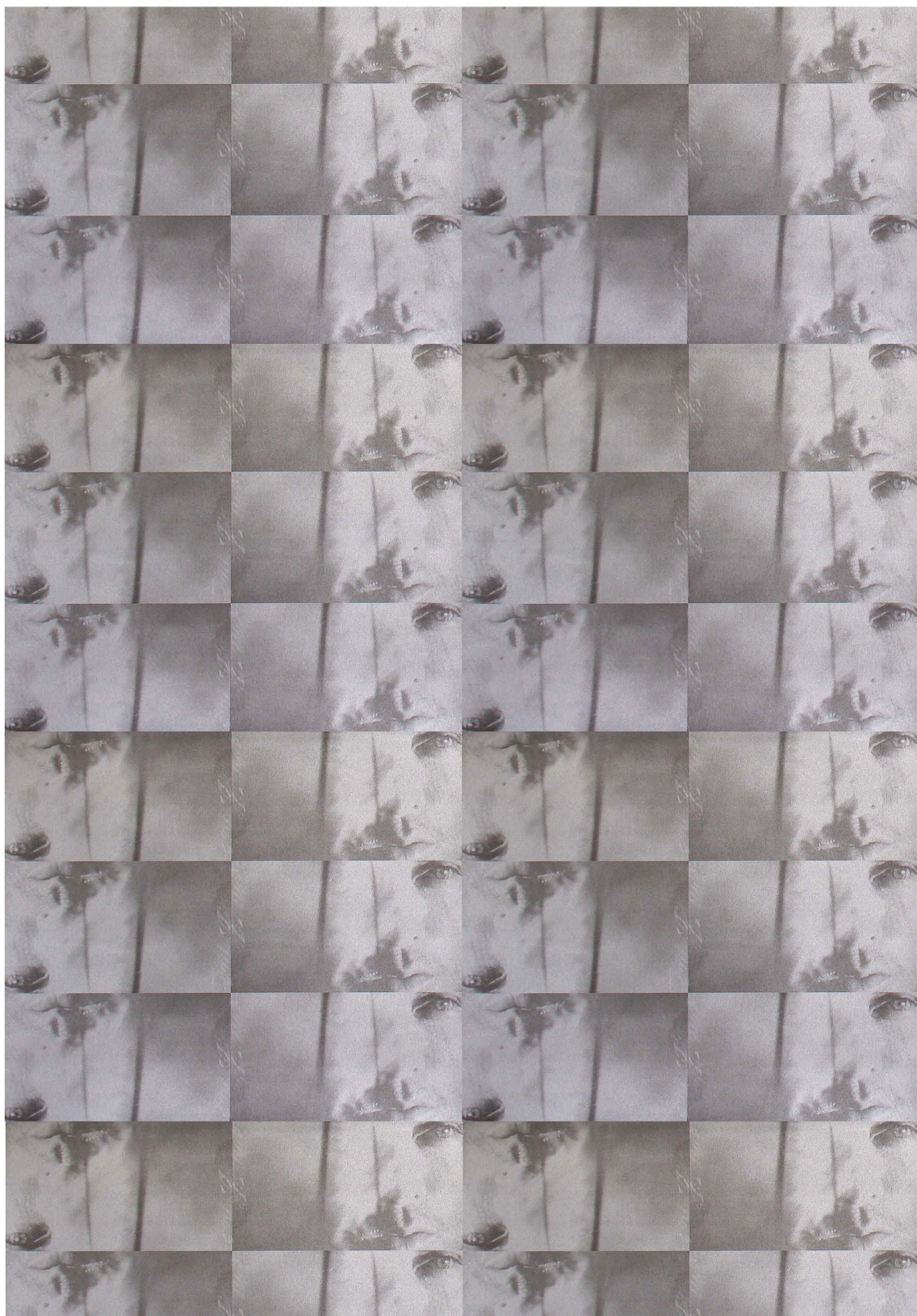
Green Berets
2010
Woodcut and
monotype print
with lithographic
inks on Rives
paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm

Gonzo Journalism
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size:
1245 x 695 mm
Paper size:
1470 x 1040 mm



Night light
2010
Woodcut and
monotype print
with lithographic
inks on
Rives paper
Image size: 1245 x
695 mm
Paper size: 1470 x
1040 mm





*Natasha Norman
Lacan's Mirror
(detail)
2010
Three colour
lithographic print on
Museum Board
Installation size
variable*

